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VOGUE

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JANUARY 8, 1910

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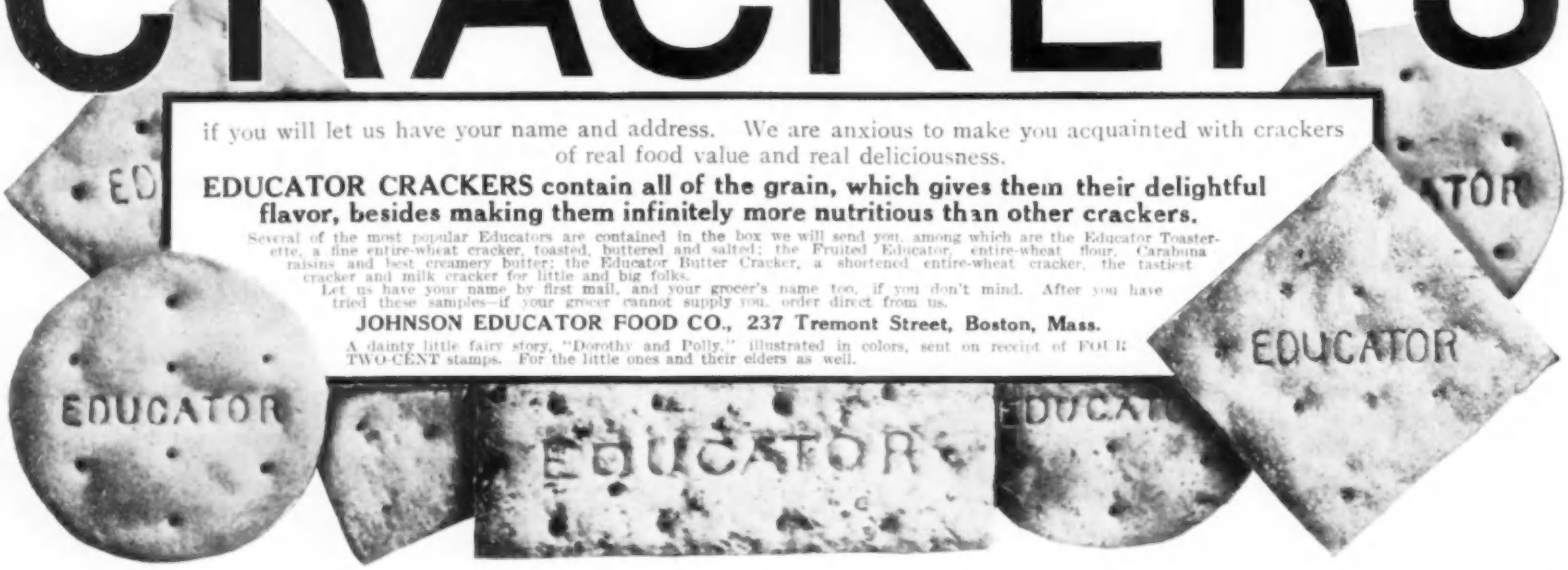

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Lv. New York	†1.10 p.m.	*10.25 a.m.	1.25 p.m.	*12.10 a.m.
" West Philadelphia	3.46 "	12.50 p.m.	3.55 "	3.35 "
" Baltimore	5.52 "	3.00 "	6.05 "	6.06 "
Ar. Washington	6.55 "	4.05 "	7.10 "	7.12 "
Lv. Washington	7.00 "	4.25 "	7.25 "	10.05 "
Ar. Southern Pines	.....	2.19 a.m.	6.24 a.m.	7.51 p.m.
" Pinehurst	.....	.....	7.00 "	8.15 "
" Camden	6.40 a.m.	5.20 "	10.05 "	11.03 a.m.
" Columbia	7.40 "	6.20 "	11.15 "	12.10 "
" Savannah	10.15 "	9.15 "	2.50 p.m.	3.20 "
" Jacksonville	2.00 p.m.	1.20 p.m.	7.30 "	7.45 "
" Tampa	.....	.....	6.30 a.m.	5.30 p.m.
Lv. Jacksonville	*2.40 "	2.40 "	8.30 p.m.	9.00 a.m.
Ar. St. Augustine	3.40 "	3.40 "	9.35 "	10.00 "
" Ormond	6.11 "	6.11 "	12.10 a.m.	12.35 p.m.
" Daytona	6.22 "	6.22 "	12.21 "	12.45 "
" Palm Beach	12.45 a.m.	12.45 a.m.	7.10 "	6.40 "
" Miami	2.50 "	2.50 "	10.00 "	9.00 "
" Knights Key	7.10 "	7.10 "	3.15 p.m.	.....
Lv. Knights Key	†7.30 "	†7.30 "	†3.30 "	.....
Ar. Key West	.....	.....	†8.00 "	.....
" Havana	†4.30 p.m.	†4.30 p.m.	.....	.....

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SHOPPERS' AND BUYERS' GUIDE
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Next week Vogue will devote a part of its space to the Automobile Question in its several phases. The right kind of cars for various uses and the correct liveries for their drivers will be discussed and well illustrated. An interesting article on the only Women's Automobile Club of this country, the "Moveganta Klabo," of Philadelphia, will be illustrated with photographs of the members driving their own cars. The newest fittings and equipment for smart cars will be a special feature, and good style clothes for motorists of both sexes will be illustrated and thoroughly described. All of the regular weekly departments will be included in this number which is to be attractively bound in colored covers. Price 10 cents.

PUBLISHERS' NOTICES:

Vogue is published weekly on Saturdays, by The Vogue Company, 11-15 East 24th St., New York; Condé Nast, President; M. L. Harrison, Vice-President; Theron McCampbell, Treasurer; W. O. Harrison, Secretary.

11-15 East 24th Street, New York City.
Cable Address: "Vogue, New York."

Subscriptions for the United States and Mexico, four dollars a year in advance, postage free. For foreign countries in the postal union, five and one-half dollars a year, postage free. For Canadian delivery, postage must be added at the rate of $1.25 per year. Remit by check, draft or postal or express money order. Other remittances at sender's risk. Regular numbers, ten cents per copy. Special numbers, twenty-five cents per copy.

Manuscripts must be accompanied with postage for their return if unavailable. Vogue assumes no responsibility for unsolicited manuscripts except to accord them courteous attention and ordinary care.

Change of Address.—The addresses of subscribers can be changed as often as desired. In ordering a change of address both the old and the new address must be given. Two weeks' notice is required.

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VOGUE

FRENCH SHOWS OF PICTURES AND CLOTHES

Greatest Painting of the Paris Exhibition By Robert MacCameron—Wrist Bags Made of the Gown Material—The Louis XIII Bonnet—Smart Fashions on Mannikins.

THE great salle of the Georges Petit Galleries was filled the afternoon and evening of "L'Exposition Annuelle de la Société Internationale." Always a throng pressed in front of the greatest painting of the exhibition, "Un Jour de Fête," a large canvas by Mr. Robert MacCameron. While held by the weird conception of his subject, a group of absinthe drinkers, and his masterly execution of it, the sense that it is a bit of real life renders it a picture to haunt one's dreams! It is impossible to forget the horror of the painted faces—dull, patient, to the point of bestiality—of the three characters, presumably a father, mother, and daughter, gathered around a café table. One wishes Mr. MacCameron would apply his undoubted talent to less repulsive subjects. How gladly one turns to lighter things—to the charming women Mr. Frieseke paints under bright sunlight, green trees, and flowers! and to Henry Miller's paintings, full of the promise of summertime, in their sun-lit garden vistas, with chairs and tea tables!

Like his last year's work in their tender lights and shadows, their freshness, and lightness, and discreet harmonies of black and white, is the collection of half a dozen of Henry Hubbell's paintings. Affixed to one of them, a green-gowned, girlish figure seated before a window, are the magic words, "Aquis par l'Etat." The finest of the group, I think, is the "Homme en Noir."

Among several charming paintings by Mr. Avy I was most attracted by a bit of blue sky and bluer water, screened by the fresh green of drooping willow branches. That is all, but it is delicious. A fine effect of light has his painting of a woman seated in the loge of a theatre. Lionel Waldron exhibits a large, brilliant canvas of a marine view, a beautiful nude figure taking a dip in a summer evening sea. As usual, grandly impressive are the sombre, Bible-storied paintings of Henry Tanner, the finest of which, I think, is a shadowy Christ walking on the water before His astonished disciples.

VIOLET VELVET COSTUME

Some strikingly attractive costumes were noted that day, both afternoon and evening. A tall, gray-haired woman, the wife of a great artist, was lovely in a costume of dull violet velvet. Its short skirt hung full; evenly, all about, it touched the ground. The half-long coat, buttoned low, showed a blouse of delicate filmy lace laid over paler violet tulle and lightly embroidered in silver. Binding the high, soft choker and circling the base of it, narrow silver ribbon tied tiny bows in the middle of the front. The heavy, two-toned violet plumes of her large, flat hat becomingly shaded her face. Hung with silver tassels and drawn up by a large silver cord, tied in heavy knots, her wrist bag of the material of her gown hung from her arm. The lining, of the palest violet moiré silk, matched her gloves. (See sketch).

BAGS OF DRESS FABRICS

The newest bags are made of the material of the costume. Beautifully lined with moiré silk, they are enriched by metal embroideries. Worn that afternoon with a costume of copper-colored Liberty silk and velvet, a bag of the velvet of the gown was wonderfully adorned with shining copper. It bound the edges, and, in a pretty openwork design, filled the corners; on a flat plate set on one side was carved an intricate monogram. With a severe, but chic, tailored costume of a rough-surfaced, hairy serge I noted a wrist bag made of a bit of the serge in envelope form; the edges of the flap were bound with metal and closed with a large metal button. With a cloth costume trimmed with silk, the bag was made of the silk, finely plaited on the side; in the middle, plaits held by a motif of soutache embroidery, and thick silk cords, knotted several times, held it over the arm. The coat thrown aside allowed the whole of a charming one-piece costume of iron-gray cachemire to be seen. Its short skirt, plaited from a high waist-line, seemed hightened still more by a wide belt of folded velvet in a lighter tone of the lovely gray. From the edge of the low-cut neck, bordered with deep-pointed, braided motifs, turning over from the inside, as though tucked in there for convenience, fell a wide, flat plait of the material; its lower edge was turned up and tucked under the edge of a band of velvet that circled the skirt a few inches above the edge, holding the plaits fast. While the effect of this oddly drooping plait was novel, it was not eccentric. Shaped in one with the top of the corsage, the sleeves, close and short, were edged with the braided motifs, and large buttons were set at the back. Below these sleeves, pointing far over the short-wristed gloves, were mitten sleeves of tucked white mousseline de soie. (See sketch).

Charming costumes of iron-gray cachemire and violet velvet seen at Georges Petit Galleries. The wrist bags are the newest accessory

MADE-OVER SHAWLS

I have written much of the old cachemire shawls I have seen turned into charming costume accessories of one kind and another. That afternoon I saw for the first time a blouse shaped from this charming fabric. It topped a full, gathered skirt of brown Liberty satin. Loosely fitted and low cut, this graceful blouse was slit at one side of the front, and on the shoulders, running down the top of the short elbow sleeves, inside these partings showed the ecru lace under-blouse; the sleeves of it ended in small puffs banded tightly about the arms halfway between elbow and wrist. Narrowly hemmed with dark brown velvet, the edges of the openings of the cachemire blouse were held together by double rows of dull gold buttons, and brown cord loops. The hat worn with this costume, that included a short, belted coat of the material of the skirt, was the shape highest in the favor of the moment, taking the place of the bi-corne hat now absolutely abandoned. Large and flat, the trimming is massed at the back a little towards the right side. On that side the brim is wider, and turns up. (See page 8).

NEW HAT MODELS

That evening I saw a toque made of lovely, purple shaded violets with a huge bow of violet velvet posed at one side—a hint of springtime! Hats with crowns of black tulle and wide brims covered with Chantilly lace, the pointed edges falling ever so little beyond the brim, were daintily trimmed with one large velvet flower, a rose or a flaming hibiscus blossom. Launched only this week, by a famous modiste, is a fascinating Louis XIII "bonnet" of black satin. The brim, rather narrow, is covered with a border of ostrich feathers, the fronds falling a little over the edge. There is no other trimming.

FASHION EXHIBITION

Across the hall, in the exhibition of La Comédié-Humaine, Mme. Lafitte-Désirat shows a table covered with her marvellously gowned mannikins. Eight of these little figures sit,

Pretty blouse of cachemire, worn with a brown Liberty satin skirt

stand, or pose as walking, in the modish attitudes peculiar to its special costume.

Every detail of the toilette of a woman, gowned in the latest word of the modes of the season, is carefully studied and carried out. A woman lounges gracefully on a chair or sofa, gowned in soft evening draperies, with a long scarf disposed in graceful lines. Shoes, hair, gloves, and jewels all are in harmony. The effect is perfect! Two women are in skating costume edged with fur; their tightly belted Russian coats and little fur Moujik turbans are fetching as those in real life. And how coquettish, how fascinating each of the two women in street costumes marked by huge muffs—one copied from the eighteenth century, the other of to-day! The summer-like little lingerie frock of shell pink embroidered batiste, shown in the last sketch, is shirred many times at the waist, and hung over a slip of Liberty satin.

GLIMPSES

A CHARMING—

Novelty consisting of various sizes of double crystal discs is in favor. Between the two circular glasses very choice round mats of real lace, Brussels or Duchesse, are laid, and the discs are then firmly framed with a silver band. The enduring quality of such an article is so obvious it needs hardly to be mentioned. The lace will remain perfect in color and free from all soiling. For tea-stands, they serve to adorn the table in the happiest way.

IF—

Warnings were of any possible effect, one might implore the young contingent of opera-goers to refrain from wearing the golden jeweled Greco-Roman head-bands, as they detract pitifully from any good looks they may possess. There is something lamentably trying in this ornamental band worn across the brow, over the hair. It removes all light from the countenance and destroys expression. Only a purely classic face and head, the figure clothed in drapery, could by any possibility be said to be adorned by it. Any night one may count a dozen or more pretty girls so deformed.

CROCHETED—

Woolen veils are the thing to wear if one would give the complexion a real safeguard against wind and frost. The mesh is fancy and rather close, but one is able to see through them, even though the reverse be not true. Brown is much affected in these veils, also white. They are quite the smart thing, and are worn by exclusive women in all the sporting colonies.

TWO—

Flowers stand out prominently for corsage decoration at dinners, dances and the opera; the poinsettia is one, the camelia the other. Fashion inclines toward the artificial varieties, while the florists present the most perfect specimens grown. Poinsettia red is a regal shade, and the pinks and reds of the camelia of solid color, or mottled with white, afford wide choice. Gardenias have come to be the street costume decoration for tailor-mades, and in truth they impart an elegance that has few rivals. Whether from the demands of women, or the bad taste of flower-sending admirers, encouraged by the florists, will never be known definitely, but from one of these sources has come the displacement of the most charming of all bouquets for day wear—that of a moderate-sized bunch of violets. Florists have also successfully exploited the poinsettia bloom this season for the decoration of houses and churches and given them a wonderful popularity as potted gift plants. Their coloring is superb and their star-like blossoms have reached a craze.

ARE—

Not the over-large Grenadier fur hats absurd in appearance and vastly trying to the wearers? In fact, most fur hats have assumed a marked exaggeration that elicits anything but complimentary criticism. Milliners have never been so much at fault as since the big-hat craze set in.

MANY—

There are who look upon the china-bird fad as a twopenny one, not realizing that the fine birds that figure so prominently in the most representative shops are in truth works of art and beauty. The artists engaged in modeling and painting them are men of acknowledged standing, and if one were to price any of their fascinating work, ranging as it does from $10 to $100, the idea of inferiority would vanish in the minds of those who do not recognize intrinsic worth, but whose judgment is based solely on financial considerations.

A—

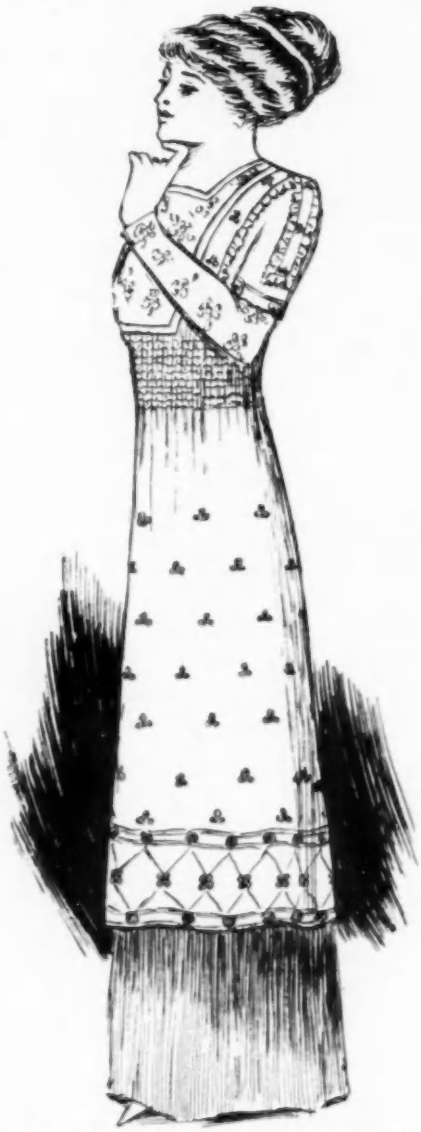
Very sensible fad it is to wear necklace jewels of a precious quality during the day, under one's lace or tulle guimpe or high chemisette. They attract no attention that is hazardous—on the street or in public places, and when they are seen in the close proximity of private indoors they look well secured and especially attractive, because the transparent veiling lends a mysterious air that is altogether feminine and ever alluring.

ARE—

They not overdoing the size of artificial camelias and gardenias, as well as roses, used singly on the big hats? It is such a pity to see so pretty a feature of hat trimming vulgarized by an exaggeration which destroys all that it was intended to improve and adorn.

IT—

Is permitted this season by French authority to wear two, three, and sometimes four, different kinds of fur at the same time, not on any one single garment, however, for that would result in more or less of a patchwork. Say that one's hat was of black beaver, Russian style, one's coat might be of seal, with its muff and neckpiece trimmed with skunk,

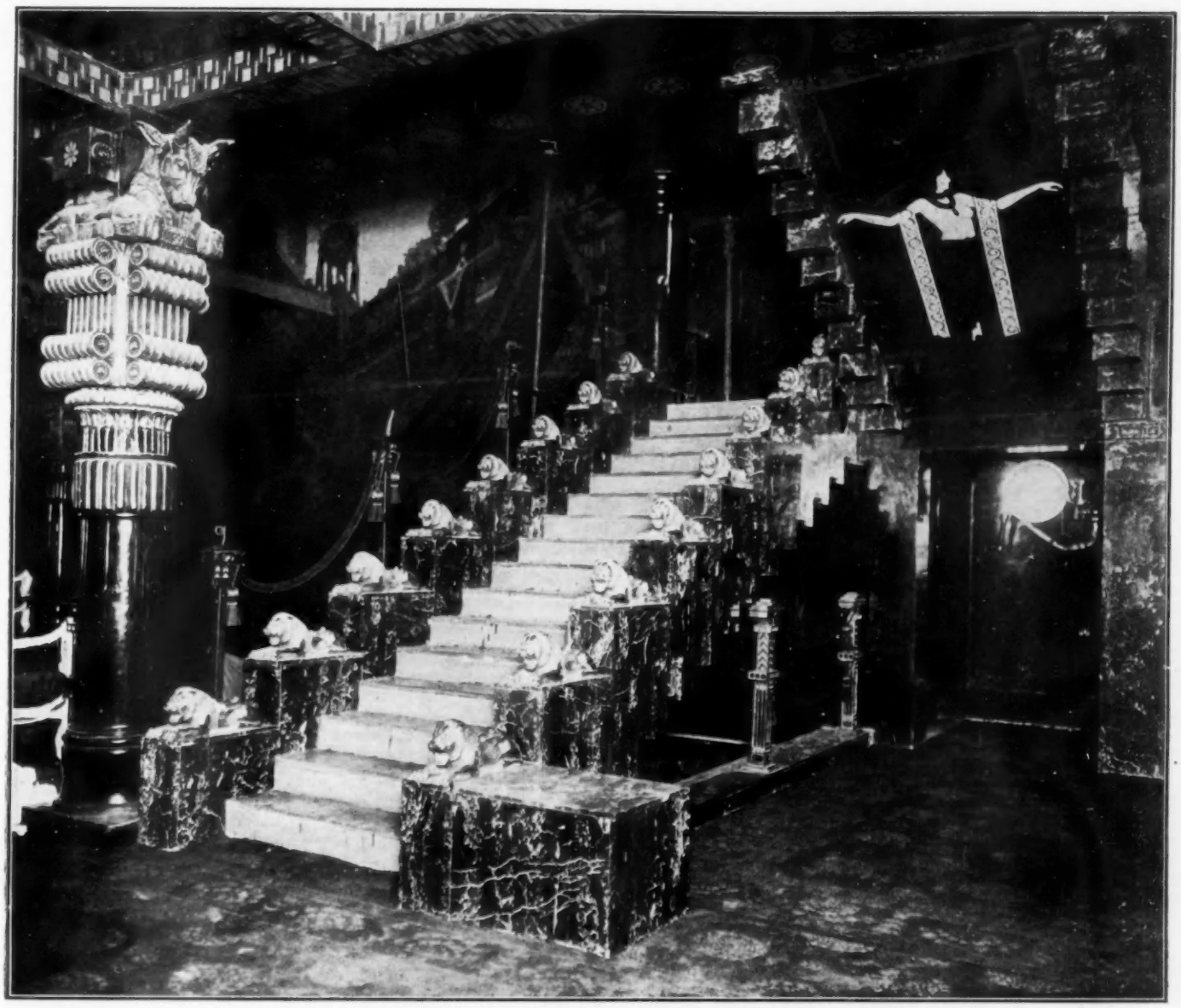


Pale pink embroidered batiste gown made over deeper pink Liberty satin

or Russian sable. As much harmony as possible should be considered as of first importance. But no one need hesitate to combine furs, since fashion sanctions it. We all know how smart the wide, long fur scarfs are. Imagine the effectiveness of one having all-white ermine for the middle, a band of seal on either side, and an outer band of sable.

THAT—

Gold photograph frames have been made a necessity say those with long purses, since silver ones have been so cheapened as to be possible to everybody. The gold used is 14 K., while, regarding price, they start at something not far from $50 and soar upwards as far as frame dimensions may require, whether square, oval or oblong. Many are having their silver frames gilded with utmost haste—but of solid gold is the exclusive frame expected to be.



One side of the imposing staircase in the new Café de l'Opera

AS SEEN BY HIM

New York's Way of Seeing In the New Year—Evening Dress at Restaurants and Theatres—The Fad of the Suffrage Question

THE New Year has dawned, and we are all glad that another Saturnalia is over. Men paid fabulous prices to have tables reserved at the popular restaurants, and there was the usual racket with horns and whistles, followed by the New Year supper, but no one who could get away remained in town. In Paris the reveillon is an old story, but there it is a merrymaking and a family festival, while in New York it seems to be a seeking after pleasure in the shape of a debauch. Certainly it is a great night for the "gentleman as opens wine," for the waiter, who gets enormous tips, and for the purveyors of food and liquid refreshments. The custom of the reveillon at the town clubs has fallen into disuse; but on New Year's day there were luncheons at the Union, Metropolitan, Knickerbocker and others, and many men stayed over, although the gatherings were not as large as usual, because the New Year began on Saturday, and so there was an excuse to get out of town for at least two days.

THE CAFÉ DE L'OPERA

However, the reveillon served to show that New York has made immense strides in the matter of providing entertainment for society, as well as for the general public. When I was quite a young man there were only Delmonico's, the Brunswick, the Martin (which was then in University Place) and one or two other places, but now we have any number of gorgeous hotels and restaurants on Fifth Avenue and Broadway, and they are all crowded. This year alone there have been several additions to the number, and none so gorgeous, or so complete in every detail, as the new Café de l'Opera, on Broadway near Forty-second Street. Society must have its spice of the "Great White Way," and the new café is built on a more spacious plan than anything ever before attempted in this city. It is a Parisian café, which means a restaurant—not a place for imbibing liquid concoctions—and it has taken the Eastern note for its decorative scheme. The Court of One Hundred Columns of Alexander, with black marble pillars and orange hangings, is one of its great attractions, and the balcony, of Japanese design, contains many quaint carvings taken from an old temple at Nippur. The entire building is devoted to eating, and the business is under the supervision of a manager from Europe, who has the salary of a foreign Minister, or Envoy Plenipotentiary.

A RULE THAT SHOULD HAVE NO EXCEPTION

The rule that two of the floors are to be reserved for those in evening dress only seems to me a good one. Some years ago we were provincial enough to protest against being compelled to dress for dinner when we appeared in public—I say "we," but I mean, of course, the large representative class—and even now the rule is transgressed. At any first-class restaurant or hotel in any capital abroad one never sees men dining in the principal rooms in informal dress, but here the dinner coat is not unusual, and I fear that John Drew's assumption of a newer model, which buttons, will retard the abolition of this garment for such occasions. Americans are known all over abroad, because they appear in dinner coats, and yet long ago the fiat went forth that they should only be worn in the privacy of one's home or club, or perhaps in town or country during the summer. At first the management of the new café wished to make evening clothes obligatory throughout the building, but it was finally decided to reserve one floor for those who have neither time nor inclination to dress.

There has also been a silent revolution concerning evening dress at the theatres, and while it is still in its infancy, one now sees many more people properly attired than formerly. Certainly formal dress should be made imperative at the New Theatre, for women and men in street costume—especially when promenading in the foyer during intermissions—do not fit in with those who wear evening attire, and detract from the ensemble.

(*Continued on page 31.*)

LOOSE TALK AN INSULT TO INTELLIGENCE

THE woman's suffrage agitation has been the immediate cause of much elucidation of woman, as a sex, this season, and in such a stream of talk as has been flooding auditoriums for weeks past it was inevitable that many assertions should be made that would not bear analysis. One more than usually extreme example of loose thought on the part of no less a person than a professor in a prominent theological seminary, in which "every man to his own opinion" has been supposed to be the guiding principle, was to the effect that for a woman to hold the negative opinion as to the advisability of dumping any more voters into the electorate group, is to indicate a depth of degradation that knows not its own shame, and yet not the most rabidly orthodox religious teacher could have been more severe in his condemnation of those who do not share his views in regard to votes for women, than was this excited educator. This is a truly astonishing doctrine, and one most surprising to those intelligent women who, after having studied the matter thoroughly, are convinced that they are acting in accordance with the highest public good. However, errors of fact are not the monopoly of either class of advocates, for some insupportable views have been advanced on both sides by speakers of distinction, who it would seem had only the most superficial knowledge of what they were talking about. For instance, it was stated by one speaker that divorce is usually sought because of a desire for remarriage on the part of the person who brings the suit, whereas the most casual looking up of this particular point in the Government publication of a year ago, which was based upon a careful investigation of this social feature, would have shown her that, so far from such being the case, less than one-third of the divorcées marry within five years after the granting of the decree, and that the proportion lessens as the years go on.

And equally little knowledge was evidenced by the same speaker in her strictures on college girls who go in for economic independence, when she demanded with some show of exasperation why the girls of to-day are not content to stay at home with their mothers, as did the girls of earlier times? The least study of this subject would have enlightened her to such an extent that she would not have presented such a query to a this-century audience, for among the potent factors to account for what she appears to regard as a mystery is the fact that all but a small group of college students are drawn from the middle classes, and that, as about fifty per cent. of the girls in this class do not marry, they have no alternative, except either to want the necessaries of life, or to be dependent for support upon brother, father or other male relative, and so become a burden. It is only just that the girl should be allowed to develop her powers and to express herself as she prefers, after graduation. Why, it might as well be asked, should she be forced by convention to fold her talents in the napkin of the circumscribed experiences of the usual run of homes?

Fortunately, the "Thou Shalt Not" has long ago ceased to deter the girl and the woman in this land of opportunity, but, while loose talk may not have serious consequences, public speakers are hardly justified in insulting the intelligence of their audiences, and in wasting their time by inflicting upon them opinions based on the "I think," instead of the "I know," kind of preparation.

A REALM OF WINTER SPORTS

Switzerland—Where the Smart World of Pleasure Seekers Finds Keen Exhilaration in a Land of Sunlit Snows

By Robert C. Auld

NOT only is Switzerland most beautiful in winter, but the lure of its splendid snow and ice sports, under sapphire skies, and in a sun-saturated atmosphere, attracts a gay throng that becomes merrier and more thrilled with excitement as the season advances.

When nature throws over the familiar landmarks a mantle of spotless ermine, upon which the brilliant sun glistens with wonderful intensity, there is no more fairy-like land in the world, nor since the long, silent months have been filled with the activities of eager, pleasure-seeking crowds, does any country offer so many opportunities of enjoyment, indoors and out.

Just as soon as its winter possibilties began to be developed and regularly organized, society abroad began to flock to it—or rather literally to move over in a body—for the season, and now that its wonders have become widely known the visitors' lists at the different hotels read like extracts from the *Almanach de Gotha*, or a society blue book. The Crown Prince and Princess of Germany have been among the familiar figures who have taken great and active interest in the thrilling sports; the Archduke Ferdinand of Austria, and the Archduchess, followed their example, and among the Americans, who form such interesting colonies, one season found Col. John Jacob Astor, and another the Duchess of Marlborough and her family. Indeed, last season the Duchess, with her friend Mrs. Tiffany of New York, and some English people, did much to make St. Moritz gay, and this year she is again to spend the winter there, with her sons, leasing once more the Villa Suvretta, which previously was occupied by the Crown Prince and Princess of Germany.

The Western places have become almost traditionally famous among the English, and this section will be slightly more in the public eye, perhaps, because Mrs. Grover Cleveland will stay at Lausanne, where she is putting her boys to school. At a high level, above Lausanne—at Ste. Catherine—there is a fine lake on the invigorating plateau of the Jorat, and it is a splendid area for all the ice sports, while lugeing can be enjoyed in the vicinity. It is easily accessible by the ever-convenient electric road, which provides a pleasant prelude to a day's healthful exercise on ice and snow, and a quick return to the city's evening amusements. Even in knee-deep snow there is never any fear of damp feet; women can go about in shirt waists, and sunshades are often a comfort. Indeed, a midday siesta can be enjoyed on the hotel balcony, shaded from the sun, and sleighing parties often go to some rendezvous where the hampers can be emptied and lunches spread on improvised benches in the sunny open. And there is a constant round of amusement for those whom the slight fatigue of the day does not prove too great, each evening bringing the ice carnival, under many colored electric lights and lanterns, music, dancing, or the theatre.

Figure skating—An enticing form of the sport

Wherever ice occurs, skating is a most popular sport, and a pair of skates is one of the most usual neck adornments of the children. Switzerland has so many natural and artificial rinks that it is no wonder it has become the hailing place of some of the great skaters of the world. In many resorts even the hotels have their own private rinks, flooded at night to furnish a crystal floor in the morning; but it is at the larger public rinks that one sees the spectacu-

A spectacular exhibition of ski jumping at Engelberg

A running contest on skis at Engelberg

lar exhibitions of speed, figure-skating and ice waltzing.

Speed skating dates from the year 1889, when the New Yorker, J. G. Donoghue, went to Europe to compete with A. von Panschin, for the international championship at Amsterdam, which was then undecided, but was won by him there in 1891, and while for some years afterward the champion records were held elsewhere, Switzerland came rapidly to the front, and now all but one of the five speed records are held by the rink at Davos. These are for 500 metres, 44 4-5, made in 1906; for 1,000 metres, 1.34, made in 1900; for 1,500 metres, 2.20 4-5, made in 1908, and for 10,000 metres, 17.50 3-5, made in 1900. And besides these, the same rink holds the hour record, as well as the ladies' championship. During these years the best skaters have been practicing in Switzerland, and they are a genial lot, willing to impart their knowledge and advice to ambitious novices.

But figure skating is the art to which young skaters most often aspire, and the fundamental principle of the international style, now universally approved, is a perfect ordering of the various members of the body in a manner best calculated to combine a carriage that is easy, airy and graceful, with movements that are swinging and supple, yet purposed and controlled. A stiff, angular, or affected bearing, and cramped, spasmodic or exaggerated actions are always bad form.

The great coming event in figure skating—the world's championship—will be held at Davos at the end of the present month, for the third time, and some interesting surprises are anticipated, for in addition to the prescribed figures, there is always opportunity for such dance steps, pirouettes, jumps, spread eagles, etc., as can be executed by the skaters.

All the forms of skating, except speed, are particularly adapted as an exercise for women, it being a rather curious fact that both the championship of Europe, and of the world, are open to both sexes, the only instances, it is declared, in which women are allowed to contend in sport on an equality with men. The first competitions for the ladies' championship occurred at Davos in 1906, when the winner was Mrs. Syers of London, who also won the next year at Vienna. Free skating and pair skating have been much cultivated by women, and as a result waltz skating has become one of the fascinating attractions of the ice. As one woman said, its only drawback is that it quite spoils one for waltzing in a ball room, for who that has once known the glorious whirl on skates under an open sky can ever care again to dance in satin slippers on an ordinary parquette floor.

Ski-ing over the Swiss mountains

Ice waltzing originated at the Palais de Glâce, on the Champs Elysées, Paris, in 1894, from whence, the following year, it was transferred to the London rinks and then back to the Continent, and especially to Switzerland, where it became known as the English waltz. The highest art is the "back double wave," an exquisite movement to accomplish which is a rare achievement, and among the waltzes most suitable for it are: Ciribribin, C'est Toi, Venus on Earth, the Merry Widow, La France, Gold and Silver, La Lettre de Manon, Fascination, Dans la Nuit, Sobre las Olas, Amoureuse, Carressante, Chorister, Sourire d'Avril, Valse Bleue, and Manola.

Tobogganing or more correctly,

Ski-walking at Davos, after a fresh fall of snow

coasting down hill, from being one of the simplest and most boyish of pastimes, has become a highly specialized form of sport, not only engaging the attention of scientific experts in the construction of sleds and slides, but requiring much skill and nerve. And in all of these developments the Americans have blazed the way in Switzerland—"Skeets" Martin, the famous little Yankee jockey, having been the first to risk the dangers of the speediest course in Switzerland, on a "skeleton," in the head-on position.

But the beginner usually seeks a quiet place, remote from observation, for his first essays, using a borrowed outfit, until he has acquired sufficient familiarity with the sport to try himself out on a snow run, and there getting the necessary confidence to feel like "letting her rip" on an ice run.

Tobogganing was, of course, first developed on this side of the ocean, but with the flocking of Americans and English to Switzerland, the unique possibilities of the Alpine slopes appealed to the sporting instincts of the visitors, always looking for new forms of excitement, and in this ideal realm, both for individual sliding and social bobsleighing, the arts have been developed to the greatest perfection.

There are various forms of sleds, the Canadian toboggan—a flat-bottomed vehicle, turned up in a curl in front—being both a "sitting" and "lying down" machine, which will carry several people, and being capable of a speed on good runs of eighty miles an hour. The original Swiss "luge," or "schittli," is mostly used as a "sitter," being a less ambitious sled than the speed toboggan, and one that has been put to practical use from time immemorial by Swiss wood cutters and postmen on their rounds. It can easily be trailed behind by a stout cord, and a tramp of two or three hours up a mountain road to get a start for a ride back of twenty minutes, provides an exhilarating exercise that is one of the everyday experiences of Switzerland.

With the advent of the Americans, a sled on which the sitting position was abandoned was introduced, and the runners were rounded off and lengthened. Then the head-on position was adopted, for while the more picturesque positions of riding sideways, or even sitting, are possible on gentle slides, the spectacular prone position is the one for speed.

The runs are of two kinds—snow and ice. The former may be on natural slopes, on high roads, or on constructed tracks; they may be straight or smoothly winding, with snowed up banks, and they are adapted for coasting or lugeing, with Canadian or Swiss toboggans, but the latter are steep; have various inclines or gradients in their different sections; are acutely curved and banked high at the turns; have ledges for jump-offs, and are altogether built for thrills and speed. For these the American "skeleton" toboggan is the best sled, and when one is taken at a speed of fifty miles an hour—ninety miles being attainable on a straight course—its curves call for a cool head and steady nerve. The expert tobogganer disdains to reduce his speed by using artificial steering gear, and therefore must keep to the course by means of well calculated backward and forward jerks of his body and by the use of his feet.

It is most sensational to see a racer taking a curve at a speed that threatens to prove fatal to him should a spill occur, and sometimes this happens through an error of judgment in taking a bank, and the toboggan is turned completely round, the rider finishing in a backward position, or finding himself buried head foremost in the snow below the bank. This breath-holding

Curling tournament at Davos

At Engelberg hockey is played by both sexes

Bobsledding is a social form of tobogganing

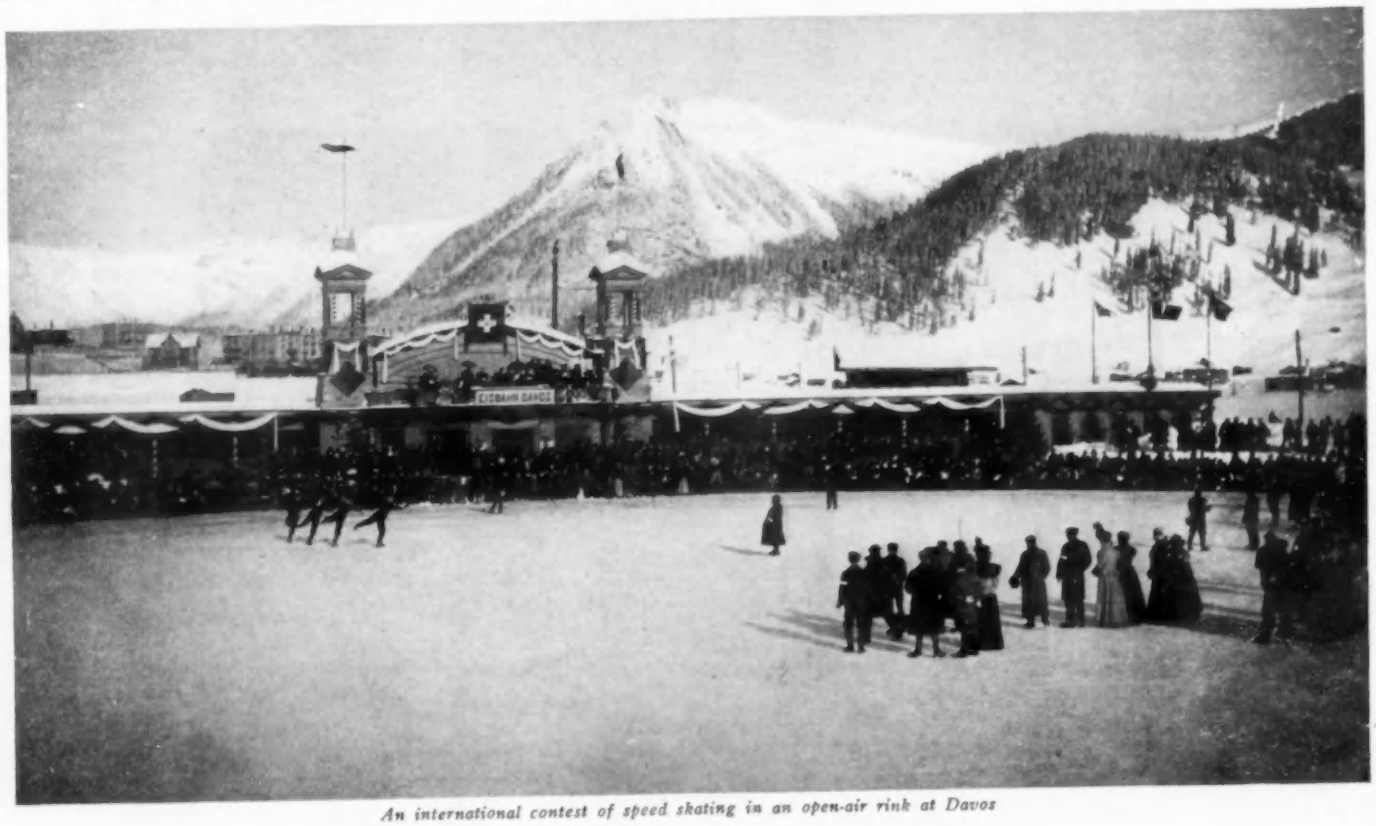
flight starts a palpitating throb that thrills every fiber of the body, and makes of these events, real "joy rides." Indeed, the expressions on the faces of those who engage in such flights down the Avernine descents, betrays the tense excitement of the riders, some of whom go out to indulge in this thrilling mode of flight much in the same spirit as did the famous Mr. Winkle when he went skating.

The race record speed for the three-quarter-mile ice-run at St. Moritz of 3 minutes, 7.7 seconds was made in 1904 by "Skeets" Martin, in the race for the "Grand National," and this has not been beaten. The speediest single time for the descent is 1 minute 3 seconds, made in 1905, but a speed of from 76 to 90 miles an hour has been achieved on sections of this redoubtable run.

In Switzerland the bobsled is credited with having been introduced from England, though it probably originates in America, and is called "bob" for short, not because it is a "curtal" sled, but because of the bobbing motion of the members of the crew between the steerer and the brake to steady and balance it in taking the curves and corners. The bob, the "clipper" of the snow, is composed of two sleds held together "tandem" fashion, by a wooden plank from eight to twenty feet long and about a foot from the snow. It is capable of seating from five to twenty-five persons; and in Switzerland the members of the crew are usually costumed to match, in sweaters and caps, embroidered with their club badge. The bobsled was introduced into one section, at least, of Switzerland by an American, Mr. Lawrence Townsend; and other Americans have been largely instrumental in the development of the sport. The bobbing season begins in December, and the excitement of skimming down a bobsled run, at express speed, is a thrilling experience. "Tailing" is one of the easiest forms of bobsled locomotion, from one to an indefinite number of bobs of all shapes and sizes being hitched to a sleigh or carriage drawn by horses, and the number, especially when a turn in the road makes it often difficult to keep in line, adds to the fun.

In skiing, Switzerland has stolen a march on the country in which the sport originated, for it has captured the jumping record of over 147 feet. Indeed, it is now regarded as the skiers paradise, not only on account of the splendid condition of the snow, but because of its innumerable touring possibilities, rendered so attractive by the great beauty of the scenery. Everywhere in the mountains the ski clubs have erected huts so that excursions of days' duration may be taken with perfect comfort, and the novelty of the sport adds an extra inducement to discover and attempt new slides. To those whose lives are lived amidst almost perpetual snows, skiing is an accomplishment of great practical value, and as the ski is peculiarly adapted for progression, it has added greatly to the delights of mountaineering. Since 1905 its progress as an organized sport has been rapid, much of its popularity being due to the English, backed up by the American contingent. The general rule as to length of the ski is that one shall be able to crook one's forefinger over the top of it when it is set upright, and the shoes worn should be well blocked, and have thick soles and low heels. The socks are usually of goat hair or felt, and the jacket of some windproof material, while either knickerbockers or trousers tucked into the tops of the boots, may be worn. The skier makes particularly sure that his skis and bindings are sound, and that his rücksack contains all the spare straps, tips and tools essential. He also should see to it that his clothing is correct, and that he has a proper supply of food and drink, never depending upon another, for the precept, "neither a borrower nor a lender be" is an imperative one when one must bear a burden that should be as light as possible. A woman can carry the few necessities for a short trip without inconvenience in her rücksack, and no one should ever forget them, any more than he should forget his bamboo canes.

(*Continued on page* 19.)



An international contest of speed skating in an open-air rink at Davos

GOOD STYLE SWEATERS AND A NOVEL KNITTED DRESSING JACKET

FROM HEALY, DETROIT

FOR "FASHION DESCRIPTIONS" SEE PAGE 31.

EQUIPMENT FOR ICE AND SNOW SPORTS.

OF the three styles of boots illustrated, the one at the upper left is a hunting boot for women, made of tan kip calfskin. The moccasins, or shoe packs, have double bottoms and are made of oil tanned cowhide with rawhide lacings, and the moccasin shoes at the lower left corner are of drab kip with horsehide soles and rawhide lacings.

Of the two styles of skates, one is the regulation American Club skate and the other a Norwegian racing model, with steel blade and aluminum top.

In the upper middle picture is shown a pair of women's snow shoes, stoutly made of caribou. For skiing the pair of Norwegian skis and the pole of Tonquin bamboo, shown below the skates, is a complete outfit. Any of the above described articles may be seen at Abercrombie & Fitch's. The oval snow shoes are expressly for hunting. They are made of lacings of rawhide and measure 15 x 23 inches.

The toboggan is cushioned in brown canvas, and will accommodate three people. At the extreme right of page is a hockey stick, and a puck made of solid rubber. These are shown by Von Lengerke & Detmold.

The start of a skating race, Montreal

WHERE THE NORTH WIND BLOWS

Canada---The Beautiful Winter Playground That Tops Our Continent

By S. Morgan-Powell

TO THOSE who do not know Canada, the Canadian winter appears as a time of inhuman cold, deathladen winds and unendurable atmosphere, but to the Canadians themselves, and — although it is held up as a bogey to intending immigrants—to all who settle there, it is the most enjoyable season of the year. It is a time of brilliant sunlight, invigorating, health-giving, youth-creating atmosphere, and of thrilling sports that are among the finest in the world. Indeed, those who see these winter sports for the first time go away wondering why more people do not go to Canada on their account alone.

In the old days it was the custom to build a huge ice palace on genuine mediaeval lines, which was illuminated, and eventually stormed by an invading force, armed with snowballs and torches. But while this was a great festival for the Canadians, in the belief of many the strange tales of it greatly militated against immigration, so that the annual festival was stopped, and not revived until its resuscitation, on a minor scale, last winter. However, during the coming season Montreal is to have a winter carnival on a scale never before attempted, with a tremendous palace, built of enormous blocks of ice, on the slope of Mount Royal, the magnificent mountain which is Montreal's great public park, and this will be illuminated and stormed on successive occasions—defenders and attacking force both using vast quantities of fireworks—while on the mountain top, which is fringed with pine trees, there will be huge bonfires and much Greek fire. The spectacle last year was so gorgeous that everybody who witnessed it (the number of spectators was estimated on a conservative basis at over a quarter of a million), expressed the desire to see it again, and this year it will doubtless be still more beautiful. In addition there will be competitive carnivals in every branch of winter sport, and it is in this particular direction that the interest of visitors is expected to manifest itself most thoroughly.

Among these sports ice hockey is one of the most exciting, possessing the elements of speed, quickness, skill and keen competition, and the game is played in covered rinks, in order to insure ice of perfect smoothness and hard quality, which might not always be obtainable in the open air. Its principles are similar to those of ordinary hockey, but instead of a ball a small, circular, flat rubber composition article, called a puck, is used, and this is pushed or struck along the ice, or lifted into the air, as the case may be, by curved, wide end sticks. The puck resembles the center section of an ordinary cricket ball in size and shape, and although it is fairly heavy, it can be struck with tremendous force the whole length of a rink.

The feature about ice hockey that most impresses those who have never witnessed it before, is the extraordinary speed, agility, and alertness of the players—indeed, no one who is not a skater of the very first rank can ever hope to play it well—but nearly all Canadians in all parts of the Dominion are skaters from their childhood. And not only must the good player skate well, but he must be in the very prime of physical condition—keen of sight, quick of movement and self-reliant, for the game is so swift that it is difficult to follow it with the eye on seeing it for the first time.

A spill on the magnificent toboggan slide that drops for nearly a mile down the side of Mount Royal

Tobogganing is a sport that makes a wider appeal, in so far as the number of those who can partake of it are concerned, for while from its very nature ice hockey must be reserved to the comparatively few, people of all ages, from little children to middle-aged men and women, find pleasure at the toboggan slide.

The toboggan is made of several long, narrow strips of ash wood, laid flat together, and turned up at the front end; its width varying from eighteen inches to three feet, and its length from the three-footer of the child to the nine or twelve-foot giant of the grown-ups. On it is laid a cushion, upon which the guide lies down flat with the other passengers each lying flat (but a little back) on the person below him, so that a large toboggan may carry four or more people, piled up in a heap which rises a little towards the rear end of the toboggan. And thus loaded, it is started down a decline, which may be merely a natural declivity covered with snow, or a properly made slide.

On the real toboggan slides there are little channels, side by side, with snow banks between them, and in these the snow is beaten down so hard, that it becomes ice. Indeed, the slides are often long, steep gullies of ice, down which the toboggans flash like lightning

Snowshoeing—A run on the river ice

—that famous one on the side of Mount Royal being nearly a mile long, and being run at a rate faster than a mile a minute.

Boys and girls, youths and maidens, men and women, pile promiscuously on the toboggans, which, with their laughing, merry, boisterous living freight, are despatched down the steep slides, one after another—special caretakers regulating the number allowed on any one slide, and the time of despatch as a guarantee against accident. It looks exceedingly dangerous, but with ordinary precaution, and the exercise of average common sense, it is not a whit more so than any other kind of strenuous sport—in fact, not so much so as many. Indeed, the percentage of accidents is surprisingly small when it is remembered how many people indulge in the sport. For the few who can afford the Mount Royal slide, there are thousands who cannot, and these go to steep hills, or small declivities, where, if the fun is a little less strenuous and a little less swift, it is nevertheless every bit as enjoyable.

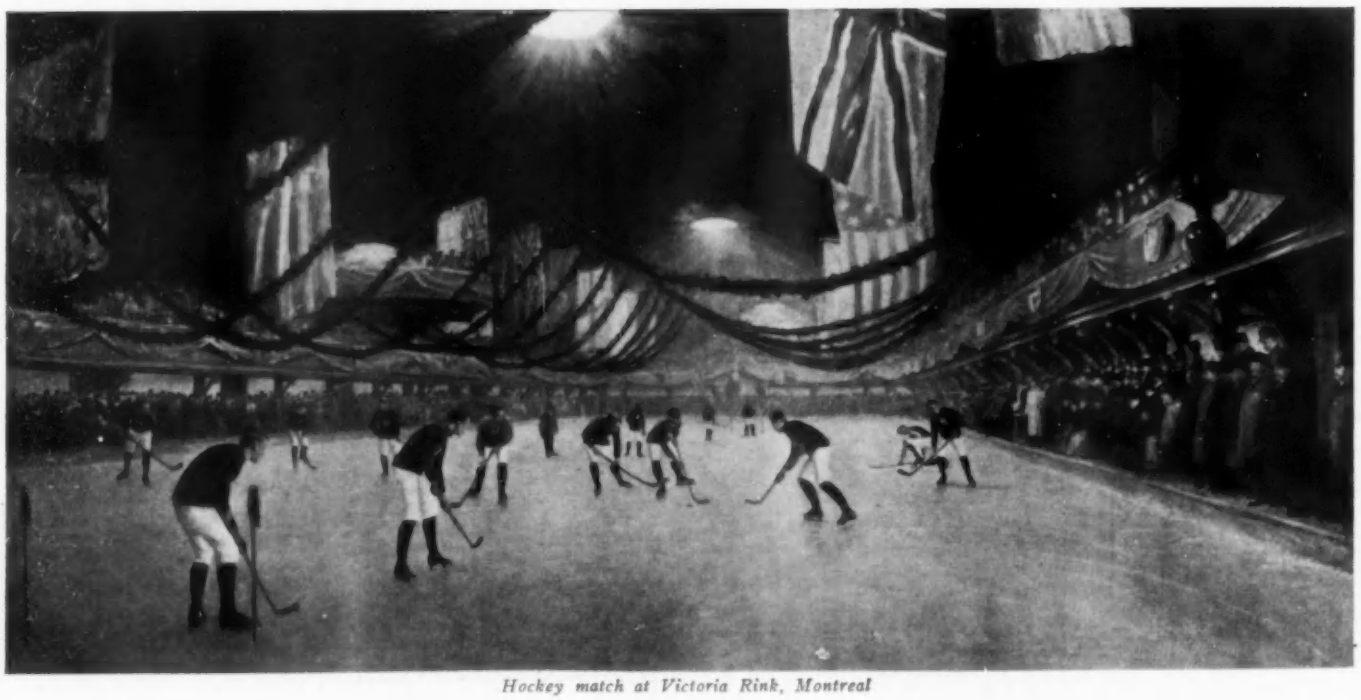
However, snow shoeing is the open air sport of the largest number of Canadians in winter time, the snow, save where removed, usually being several feet deep in unbroken spaces over valleys and hills, and the snowshoe making it possible to enjoy a tramp across the rough country that, without it, would be most disagreeable and fatiguing.

The "shoe" is shaped roughly like a huge tennis racket, although longer and narrower in proportion, and made of the same material—strong ashwood and catgut netting. Although rather difficult just at first, the snowshoe is easily mastered, and once you have got the knack of using it, a whole new world of enjoyment and splendid exercise is opened to you.

Taking a hurdle on snowshoes

Snowshoe clubs exist all over the Dominion, and snowshoe tramps are commonplace features of the winter evenings, the walkers carrying torches, and making the night merry. Indeed, the sport has everything to commend it, and the costume—especially for women—is most picturesque, with leather moccasins, thick skirts of blanketing; jerseys, blanketing coats, and brightly colored woolen toques, with tassels. Men wear moccasins, as many pairs of stockings as they like, jerseys, blanketing suits, and similar tasseled caps.

Skiing belongs to the same type of sport as snowshoeing, but it is more adventurous, and requires much more expert knowledge, so that comparatively few indulge in it. Skis are long strips of ashwood, turned up at the front and strapped to the feet at about the middle, thus acting precisely as runners do on a sleigh. With the feet together, more or less closely, one slides down a decline, and, when opportunity is favorable, and one is sufficiently expert, takes a leap into the air, landing many yards away, and continuing at great speed until some level space



Hockey match at Victoria Rink, Montreal

brings one very slowly to a stand-still again.

The sides of Mount Royal offer ideal spots for this most exhilarating and exciting sport, just as its broken and tortuous paths do for snow-shoeing, and the number of experts is increasing every year. Already there are several organizations bent on furthering the popularity of this sport, which is not indigenous to the country, but an importation from Scandinavia.

Skating is the birthright of every Canadian boy and girl, who is usually as much at ease on skates as in boots on a sidewalk, and often more so. Indeed, awkward pedestrians frequently turn out most graceful skaters, and the sport affords ampler opportunities for the display of graceful movements than any other known. The quality of the ice in the covered rinks and the difficulty of maintaining the open-air rinks in proper order, together with the protection against untoward weather conditions in the former, and the entire lack of such protection in the latter, all tend to make the covered rink the most sought after, but in it there is little speed skating, for as the conditions are naturally entirely against it, it is usually prohibited. However, there is any amount of fancy skating, and many Canadians are great experts in this particular line. The Dominion has also produced some famous speed skaters, at both long and short distances, but, generally speaking, the Canadians do not compare with the Scandinavians at long-distance work, for they do not get either the same opportunities or the same practice. At dancing on the ice they are also experts, and a good waltzer is as graceful a figure as the world has to offer.

Curling, too, is a sport much liked among the Canadians, for the country is full of Scotchmen, both born in Scotland and natives of Canada, born of Scottish parents, and they stick to "the roarin' game" with fond devotion. They use iron instead of granite stones, but that is the only difference between the Canadian and the Scottish curlers, and as for the prowess of the former, they have beaten the Scotchmen on their own ground. Although not carried on in the open air, as in Scotland, but entirely in covered rinks, the game is becoming more and more popular, and the forthcoming carnival will include a curling festival.

Last, and as a matter of course, sleighing is exceedingly popular, so that as soon as the snow comes to stay, the streets ring with the merry tinkle of bells, and if one is well wrapped up, there are few things more enjoyable than a sleigh ride on a bright winter's day in the beautiful Canadian air.

A REALM OF WINTER SPORTS

(*Continued from page 14*)

One cannot begin too early to learn the peculiar ski gait, or the motions necessary to become an expert. The novice essaying to slide down the nearest slope may be rewarded with more success than he anticipated, and be filled with enthusiasm, but he will find that there is a deal to pick up afterwards in mastering the peculiar swings and turns of the various styles, and of becoming skilled in the art of coming to a quick, sudden halt without jarring himself. But when he has become sufficiently expert, the whole country and at least a little of the air is open to him. And the jumper may take his "flier" where gaping crowds congregate to witness the feat—a really wonderful sight. Suddenly one hears a warning shout from an official, giving the signal at the take-off, and simultaneously a blue-clad figure flashes into the air above the edge of the jump. With

A French conception of a ski-ing costume, made of white cricket flannel

arms outspread, and swinging windmill fashion, he launches out into space, and bearing himself along, lands a long way down the steep incline, the ski striking the snow with a thud. Then when travelling at lightning speed he will either come to a dead stop at the bottom of the hill, or glide on for a distance, and end with a turn that is not easily acquired. Many ski jumpers can clear eighty feet, and fifty feet is regarded as a meritorious performance.

The qualifications of a ski-er are—besides the ability to master the stroke, to be possessed of a good eye for a country, ability to recognize the landmarks, to read a compass and to understand a map.

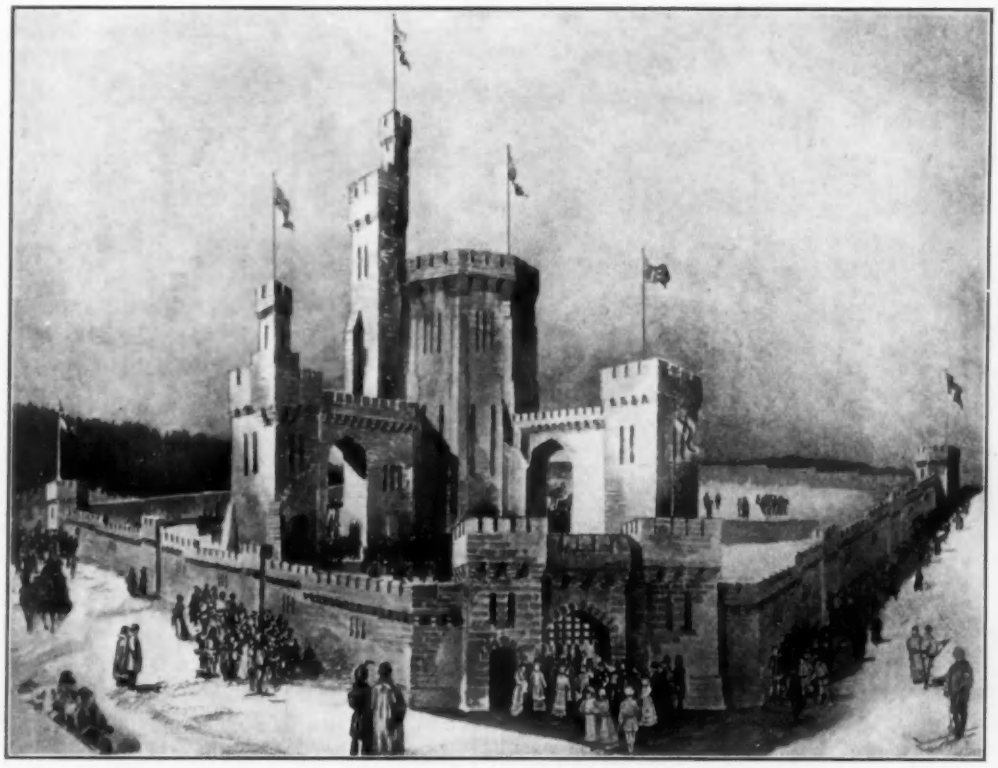
In winter touring the ski-er has now an inestimable advantage, his plodding unflagging energy enabling him to climb the mountain and thus to obtain a view of the gorgeous scenery nature has reserved exclusively for him. But far above the joy of the ascent is the run-down. The sensations he experiences have been compared to those of the fox-hunter during a fast run over a likely country, requiring all the arts as well as skill and judgment, to take advantage of the opportunities offered and to avoid the obstacles presented.

The Ski Club of Great Britain is holding its annual meet for competitions and expeditions at Davos this week. The meeting was organized by a joint committee of the Ski Club of Great Britain and the Davos English Ski Club. The competitions comprise the following events: Jump; run down from Parsenn to Küblis; jump for Town Club; ladies' race; novices' race; long distance race across country. Prizes were awarded for each event. All events, save the third, were open to British ski runners and to such foreigners as are members of the S. C. G. B. or affiliated clubs.

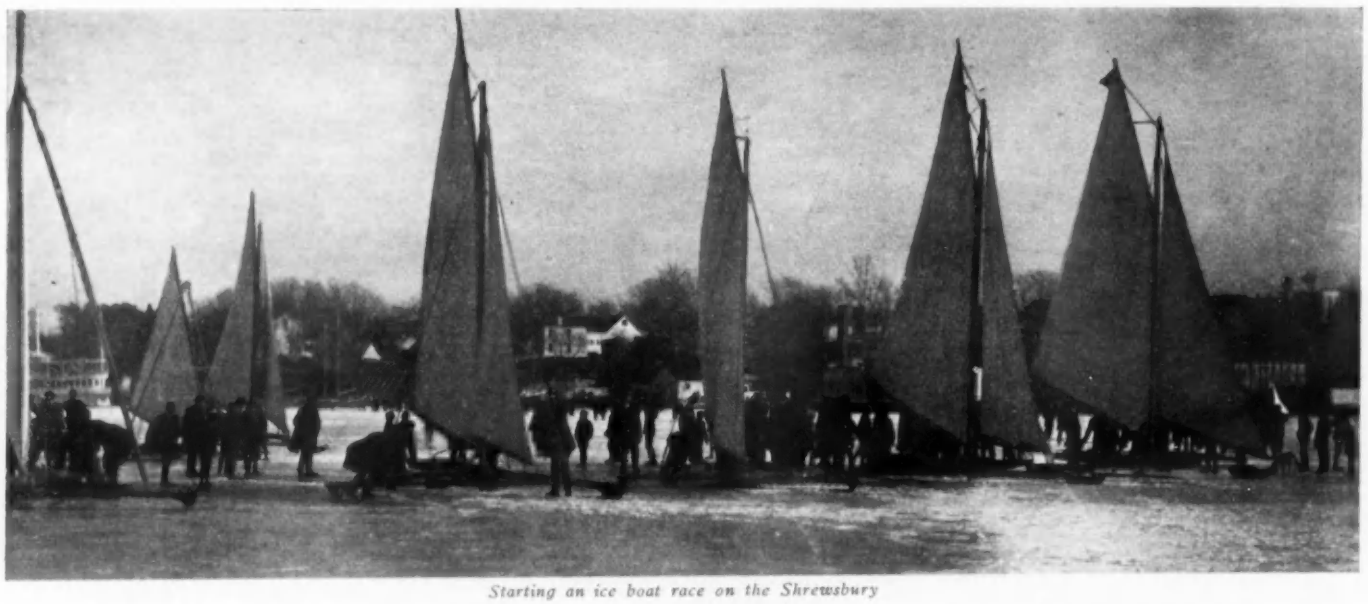
In December the Ladies' Alpine Club of London gave its third annual dinner. The membership of this club is steadily increasing.

In ice hockey, or "bandy," as it is called in Switzerland, women engage as energetically as they do in all the other ice and snow sports, but while the fun is fast and furious it is different from the ice hockey as played in the Canadian covered rinks. In Switzerland the game is played in open-air rinks; and to be "bandy" the size of the rink must not be less than a hundred by a hundred and fifty yards, which can accommodate two teams of eleven players each. Four on each side take the most active part in the game, while the others—the goal tender, the point, cover-point—remain for the most part to protect their goal.

Curling, Scotland's ancient and royal game, and the only outdoor game played without a ball, is now enjoyed wherever Scots foregather and ice is found. While in its native haunt there are seasons when it is impossible, in Switzerland it can be played daily all winter, for there are few vicissitudes of climate to contend with, and the ice is nearly always like a crystal floor, in which the reflections of the stanes can be seen. Colored chalk is used to mark the rings, the surface of the ice being as much pottered over as the face of a stage favorite, and a boy is kept constantly going about with a pail of water and a wooden spoon to take care of all the little cracks and excrescences that may occur. The rinks are set in such gorgeous, glittering scenic surroundings, and amid such cloudless sunshine, that they appeal forcibly to the Scotchmen when they appear at Kandersteg, Celerina and Villars, where the international bonspiels have been held, and while, jealous of their own lochs, the men sometimes call the game played under such conditions a parlor game, the membership of the clubs goes on increasing.



The 1909 ice palace at Montreal



Starting an ice boat race on the Shrewsbury

THE NEXT BEST THING TO FLYING

Sailing the Frozen Waterways—A Sport Comparable Only to Flight

DRIVING into the wind in a sail boat on skates gives a thrill unequalled by any other sport except flying. Probably the man who floats across a hundred miles of mountains, waterways and cities in a craft of the air, feels keener emotions, and yet he who rushes at lightning speed into the face of the wind, with only a dozen inches of thin steel fastening him to the world, comes very near to flight. Moreover, there is a feature to ice-boating of which aviation cannot boast. There are hardly a dozen women aeronauts in the world, while the women who handle ice-boats by themselves are numbered by the hundreds, and those who sail in them by the thousands.

It is exhilarating sport, this wind-jamming on the frozen water—sport that makes for red blood, rosy cheeks and sturdy constitution—and it is as cold as a puff of ice wind from Smith Sound. Imagine an eighty-mile zero gale striking full against you, boring into your face, gripping through your woolens, and biting at your feet and fingers. That's what happens when, close-hauled, you are sweeping along at a sixty-mile rate, with a stiff breeze blowing against you, and for it warm clothes are an absolute necessity—flannels and woolens, and then more woolens, with great, heavy woolen gloves, and toques to keep the frozen whiteness from your ears, and perhaps three pair of heavy hose, beneath the thick boots, and then anything else you can think of.

"Stuff," a scooter of Orange Lake

There is just a spice of danger, too; for while an ice-boat running easily at mile-a-minute speed over smooth ice is a toy is the grasp of an experienced handler, there is always the possibility of a deep crack hidden by a wisp of snow, or unnoticed until too late. When the runner jams in one of these cracks the boat stops suddenly, but you do not. You keep right on going until you land, and if you happen to land just right you go some more, slide-fashion, until the momentum is spent. The remembrance of such a spill is usually lasting, commonly taking the form of a desire to remain in a standing position for several days. Besides, there is a serious side

(Continued on page 31.)

*The Tyro of Red Bank, N. J.**

An ice boat "lifting"

*Photographs Copyright by The Pictorial News Co.

SMART SKATING COSTUMES AND A CHIC LITTLE BLANKETING SUIT FOR OUTDOOR SPORTS

FOR "FASHION DESCRIPTIONS," SEE PAGE 31.

WHAT SHE WEARS

COSTLY RAIMENT DISPORTED IN RARELY LUXURIOUS ROOMS—MODES OF FRENCH PERIODS PREVAIL—DINNER AND BRIDGE GOWNS OF EXQUISITE BEAUTY, LACE NET AND BROCADES THE MATERIALS—NEW PRINCESS LINES

THE January social calendar shows the customary annual town functions, together with newly fledged affairs and incidentals, as well as those fluctuating social entertainments which differ in kind from year to year. In every respect this season of 1910 bids fair to give abundant opportunity for the display of costly raiment and jewels that are correspondingly mated with a setting of interior luxury heretofore unrivaled.

In spite of the diffusion of various recognized styles of dress, we still adhere more or less to the French periods embracing the Louis Fifteenth and Sixteenth, as witness the sumptuous brocades, cloth of gold, satins and velvets intermingled, which have entered into the most ceremonious gowns. We lean towards the period preceding the time that the Marquise de Pompadour wore crinoline, when real laces alone were used, and trimmings were jeweled. Another similarity is the gathering of these luxurious silks at the top of the long skirts into waists, which at the back were then brought down into a point, so as not only to dispose of the large amount of fullness contained in the skirt but to give it an added grace upon the figure, and also in the flowing length of the skirt.

Reception gown of blue and black figured brocade with black chiffon overskirt and jet trimmings

SILVER-GRAY MOIRÉ ANTIQUE

At a Christmas Eve dinner of importance, the stately hostess wore a shaded carnation pink and silver-gray moiré antique of marvelous richness. Its long, untrimmed skirt was gathered into an almost coat-tail empiècement at the back of the girdle, of the same moiré, which fitted to the figure in flat perfection in the front, where an enormous jeweled gold buckle was the ornament. The low corsage, with V-openings back and front, was draped with gray satin to match that particular shade in the moiré. Two revers made low shoulder capes crossed in the back, and the attenuated ends were each held by a large, jeweled button, set very low, forming an ornamentation for the top of the girdle mentioned. These shoulder capes also preserved the low-pointed bust lines, and entered into obscurity just above the great buckle, they being of the moiré antique, and beautifully embroidered in dull and bright silver. The same embroidery was carried over the surface of the coat-tail yoke, upon which the long skirt had been gathered. The sleeves ended below the elbow, and were of the same crushed satin, with a gathered flounce of Argenton lace as their finish. The shoulders were over-draped still higher by a shaped chemisette of exquisite Argenton as well, which fitted into the low-pointed corsage openings in perfect flatness, leaving the neck in its ivory beauty, decked out with two necklaces, an antique of pink and pale green jade in alto-relievo beads, held one to the other by a few links of a platinum chain set with small diamonds. This necklace fitted the neck below a single-diamond platinum chain, from which hung a very beautiful diamond ornament. The hair was becomingly dressed, with a parting on the left side and a slight rolling off backward from the face, on Pompadour lines, while the rest of the hair was carried across the top of the head in soft, natural ripples to the right side, and there raised into an outward pouf, ending at the lobe of the ear. No hair ornaments were used, which is somewhat unusual nowadays; but the plentiful growth of the long, blue-black hair, and its graceful arrangement, showed the wearer's possession of that supreme gift of knowing how to limit the use of ornaments.

THE LENGTHENING WAIST

We are to see the waist lengthened by points or empiècements both in the back and the front of the corsage. Such bodices always give a charming line from the shoulder and bust down, and the size of the waist appears pleasingly lessened wherever there is the least inclination to embonpoint. Another delightful manner of using these magnificent brocades was made charmingly evident at a house-warming and Christmas dinner function combined. The brocade was designed with floral baskets filled to overflowing with a mixture of small, gay flowers, all of them held by rose garlands and knots of ribbon, while lying upon a pale-blue satin ground. The train skirt was of rep silk, a trifle darker in tone than the blue of the satin, an embroidered foot-piece being wrought across the front of the skirt, with a middle triangle decreasing at the sides of the narrowest of borders, but eventually ending in a mere stem-like closing at the middle of the back. The handwork was done in crystal beads, silver threads and blue bugles. The low corsage showed no visible seams, the brocade being drawn flatly over the lining and the front opening ending in a sharp point, but not an excessively long one. Beautiful lace and maline filled up the front vest, and joined in a delicate tucker composed of a narrower match lace. This silver border work, in a compact but narrow design, finished the right and left fronts of the bodice, as well as the décolletage, while blue silver ribbon in Pompadour bows, graduated in size, gave throughout the true Louis XVI charm. The half-sleeves were of the brocade, with lace ruffles at the elbow. Paniers of the brocade, very closely gathered, especially at the corsage points, but lessening at the hips, were attached to the bottom of the corsage. On both sides in front they were arranged into a loop that dropped on each side and afterward slipped under the long brocade overskirt in the back, which gracefully hung over the blue rep silk skirt as it fell upon the ground.

MOUSSELINE OVER-SKIRTS

There is a youthful smartness about this manner of using the new brocades that is much admired and the gowns are not a few that in different materials are also sure to produce an equal charm. For instance, mousseline skirts hung over silver or gold net drops, have a charming effect when the over-dress is of chiffon velvet or the lovely flower-embossed variety. Upon a lithe figure a black satin skirt with a black over-dress of embroidered crêpe météor in an all-over design, with steel and jet trimmings, is another combination which an important gownmaker declared had been one of her successes.

THE NEW PRINCESS LINE

Still, it must not be forgotten that a half-dozen styles are just now very high in popularity, and among them are those with Princess skirts and short, low bodices covered with trimming. A new and very fetching change of line on the latest princess gowns is made to allow the lower part of the short-waisted bodice material to be long enough to give the effect of a wrinkled sash, or to drape as a separate belt sash upon the bodice. The upper part of this bodice—the neck being half-low—is to be of transparent bead-dotted or Chantilly lace having a border setting, where it joins the corsage, of beadwork. This lace idea is carried also into the sleeves over the bare arms, to which further lace transparency is added, until the elbow is reached. There is a wide skirt flounce composed of the same lace, to which a plissé entredeux of chiffon is added, a fringe being sewed on the edge. This flounce is attached to the skirt in front in apron style—that is, drawn up on the sides. A wide sash tunic is adjusted to the back of the corsage, the bottom edge trimmed out in swallow-tail lines, a flounce of the material being added.

Carriage coat of London smoke colored cloth with skunk fur revers and bottom. The long sailor collar-shaped yoke is a new feature

SMART EFFECTS IN EVENING FOOTWEAR

FROM O'CONNOR & GOLDBERG, CHICAGO

FOR "FASHION DESCRIPTIONS," SEE PAGE 31.

SEEN IN THE NEW YORK SHOPS

Smart Costumes for Every Kind of Sport and Exercise—Golf Trunks—Small Novelties

UNTIL one comes to look for sporting clothes one does not realize what a good stock of ready-made garments there are on hand. A certain shop makes a specialty of swimming suits for girls, all in dark seal brown, and in one standard model, so that it is adaptable as a uniform for classes at clubs, gymnasiums, college or boarding schools. They are very plain and simply made, opening on the shoulders only. The sleeve is short and wide at the armhole; a straight belt and bloomers complete the costume. Cotton poplin is the material used, and it is an excellent choice, as it has a more or less wiry body and wears well. Price, $2.95.

SKATING DRESS

The second drawing shows a charming gown for skating, or for ordinary wear under a fur coat. It is made of cheviot serge in either blue or black, with just a little trimming of fancy woolen braid in bluish green and rose. This is introduced across the front and there are edges of black satin lying on the tucked mousseline yoke. The bodice is cut on the bias, without plaits, it being absolutely plain and fastening in the back. The seam does not show on the shoulder, but lies far back, running off in the cap that forms the top of the sleeve, where two pieces button over with a large shiny black disc. The sleeve is long and straight. Very quaint and unusual is the skirt, the top of it being a draped apron yoke that is short on the left but is cut way down on the right and turns back abruptly on itself near the bottom and fastens up on the hip like a riding skirt with a loop and button. At its lower edge there is a sash end with a strip of satin and braid. This frock, which is offered by an exclusive house, is one of their choicest models and sells for $50.

CROCHETED TAM O' SHANTER

No modern cap has quite the merit of the good old-fashioned tam o' shanter when it comes to sticking on in a wind, and so decidedly is it in favor again that it has quite an air of chic, all sorts of new fancy stitches having been invented for it. The third drawing shows one of the best of this class of headgear, and is to be had in white, or ordered in colors. Price, $5.50.

ANGORA SCARFS

For motoring, skating and all out-of-door pursuits in cold weather these scarfs are the thing to wear. One is given in the third sketch. In the first place they are decidedly good-looking and have the charm of absolute suitability. They tie in closely about the neck, the ends hanging out of the way over the shoulder, and one is left free for the most strenuous exercise. A variety of colors is procurable in them. The wool is so soft and warm and cozy that they are quite irresistible. Brown is offered, striped across the ends in green, white with lavender or dark blue, and solid grey. The fringe is heavy and thick. Price, $5.

MOTOR COAT

A well-known maker is especially proud of a model for motoring which is made in dark brown wool cheviot, rough and coarse in weave and flecked in white. Well he may be pleased with it, for it answers the requirements in a most thorough manner. The body of the coat is double-breasted, with a wide turned down collar that fastens tight around the throat, and there is a lining of brown satin. Just about the hips there are set on bias bands of the material curving around at the top of the skirt portion. These keep the coat from spreading here and after usage acquiring that unattractive shapeless look that takes away all style. At the back, below these applied strips, the skirt flares considerably, giving plenty of room. The body of the coat has somewhat of a bulge at the front above the waist line which guards against stretching at this point. At the hem the fronts are curved. It is an admirable garment, warm, thoroughly well tailored and comfortable, and sells for $85.

No. 2. Skating dress of blue cheviot trimmed with fancy woolen braid in several colors

No. 1. Swimming suit of seal brown cotton poplin; also a good gymnasium costume

FUR GLOVES

that are warm and durable and so inexpensive that they can be used with a clear conscience, cost $3.24. The outside is imitation seal skin, the palms of dark brown leather. There is a lining of fleece and the openings are faced with greyish brown corduroy. The wrists are long and pull well up over the cuff. For motoring or general outdoor wear in the country these gloves are excellent.

AUTO TIRE TRUNKS

to strap inside the extra tire come in a variety of leathers and finishes from $15 upwards.

MEN'S TENNIS COAT

This is an importation from England, and is used there at all smart clubs to the exclusion of the sweater after exercising. Its material is white, all wool, and rough and wiry in weave. It is full length, like an overcoat, loose and baggy, double-breasted and with large deep pockets on each side. At the left there is a breast pocket. To slip on after squash, tennis, skating, hockey or swimming these are the correct things. They will be much used at the southern winter resorts. Price, $20.

No. 3. Tam o' Shanter and scarf of angora wool for skating or motoring

WOOL HELMET

White is in high favor for winter sports dress accessories. In soft angora there is a hood that gives ample protection against the cold. The only opening is a slit for the face, the ears, chin and forehead remaining covered. The collar spreads into a cape so that there is no place for the cold to strike in around the neck. It slips on over the head and is most comfortable to wear. Price $3.50.

GOLF TRUNKS

interest the enthusiast who is about to leave for warmer climes where he may indulge in his favorite pastime. Excellent inventions are these trunks, accommodating all one's paraphernalia safely and doing away with the nuisance of carrying it. Pet clubs will suffer no damage by this method of transportation, and the trunk itself is a very smart piece of luggage. It sells for $30.

FITTED TRAYS

Any man or woman who takes part in sporting contests of various kinds is obliged to cover a good deal of ground in getting from one part of the country to the other for tournaments and matches. Nothing so facilitates traveling as fittings for one's bag or suit case, that hold all the toilet requisites ready for a sudden journey. There are such nice leather tablets or trays that furnish everything necessary and which will go into any bag. One, suitable for a man, in black leather, has clothes brush, hair brushes, three glass bottles and a soap dish. The metal is nickel, and the cost of the outfit $11. The same article is designed also for a woman's bag.

CORSETS FOR EXERCISING

While one does not care to use one's best corsets for athletic purposes, it is not permissible to look dowdy. There is a splendid make selling at $5 that is comfort itself and cut after the best models. The bust is very low, leaving one quite free and unhampered about the shoulders; over the hips the fit is snug and smooth without being binding. Several weights of material are offered in this and any one of them may be depended upon to give good wear. The garters are of the best elastic and they occur at the fronts, sides and hips.

UNDER DRAWERS

Even though one wear light under clothing ordinarily in the winter, outdoor life calls for warm garments. Good woolen and cotton drawers, full length, sell for $1 the pair. They are heavy and good quality and as nice in shape as more expensive ones.

BRASS CANDLESTICKS

A new design is most attractive, it being very tall and slender, the rod measuring eighteen inches from base to socket. A triangle at least an inch thick is the standard and there is a brass baubeche below the holder itself. The price is $5 the pair.

BASKET WORK TRAY IN BRASS

A new idea in simulating the wide woven wicker of the ordinary market basket in brass is very successful in trays. A large number of sizes are procurable at from $2 upwards.

BRASS INKSTAND

A nice stand, about two and a half inches square—with a round opening fitted with a brass top, is to be had in solid brass for $2. Pen trays, also severely plain to go with this, are $1.50, the stamp box $1.25, and the paper knife 80 cents. Letter holders cost $2, and files 80 cents.

WORSTED HOLDERS

The latest device for holding worsteds is made of two spheres of white butcher's linen, the edges bound in satin ribbon, and joined together at the bottom. Strap handles of linen also piped in satin hold the top together. There is a metal eyelet on the side for the worsted to pass through. Decorated with forget-me-nots or roses and trimmed to match these, are $2.

RACK FOR CLOTHES BRUSHES

A cretonne panel in cream coloring with pink and blue shadow flowers through it has hooks to hold three brushes, two of ordinary size and one small half-moon shape, all backed in the same material and bound in gimp. The device is useful and hangs against the wall from a hook. It costs $5.50.

LEATHER WRITING CASE

A small portfolio is of morocco, in any color desired, measuring about seven inches in length. Inside are pockets for paper and envelopes, blotting paper, pen holder and a tiny gilt ink bottle. Price, $3.75.

SMART FASHIONS FOR LIMITED INCOMES

Good Style Dress for General Sports and Country Wear—The Winter Sales

SPORTS are rather exacting in the way of apparel, although one often hears it said that any old thing will do for skating, walking tours, shooting and the like; but she who takes this to be true will find herself not only mortified by conspicuous dowdiness, but very much handicapped by garments that do not properly lend themselves to the pursuits in hand.

Economy is difficult to practise when equipping oneself for any sport, as only the best materials will resist the strain of strenuous exercise, and they will last for years. One need never fear a change in style in sporting clothes, since they are made on lines adapted to certain uses, and cannot therefore alter with the swing of fashion.

No. 1. Smart little skating suit of fur-trimmed serge

SKATING SUIT

The model in the first sketch is an exceedingly becoming one and always smart. Seal brown wool cheviot is used for it, the quality heavy and the weave close. Skunk is the fur, with a muff of the same and a crown of it in the hat. The coat, which is lined in golden brown satin, is worn with a shirtwaist or dicky beneath. A straight brown leather belt fastened with a sturdy silver buckle holds it in, the buckle being repeated again in the bow of silver ribbon on the hat. The great ornaments of braid are in thick brown rat-tail. Now, although skunk is lovely, it is far too expensive for most readers of this column, and the suit has been far more reasonably carried out in the following manner. Cheviot was again chosen, but this time in bronze green, and the entire trimming, around the skirt, on the cuffs, collar and edge of the coat was of black broadcloth, the heaviest weight procurable and held down also by shot stitched in the edges. On the black cloth was laid several rows of half-inch black braid, in a basket weave. The effect of the broadcloth was exceedingly good and the cost little compared to the cost of fur borders.

Also very lovely would be dark blue serge with bands of corduroy put on straight and plain. In this case the hat could be of blue corduroy in the crown, with a facing of blue felt. The skirt is cut perfectly plain all about the hips and back and has a belt of itself attached. Such a nice blouse to wear with it would be of white handkerchief linen striped in the color of the suit; that is, unless something warmer is preferred. But with a slip lining thin blouses are worn throughout the year. The skirt should be heavy enough not to require a petticoat under it, bloomers being far more practical. Have these of black silk or tan pongee lined in thick flannel and coming down below the knee with an elastic band. About the hips they must be carefully cut and fitted.

No. 2. A well-cut flannel blouse

FLANNEL BLOUSE

A well cut flannel blouse has much style, as good handling takes away from it all that bulky look that one associates with this material.

That shown in the second drawing is a model by one of the best French houses, in white wash flannel, striped in green. There is no fullness on the shoulders and they drop down well on the top of the arm. A seam runs from the neck to this point, where there is a heavy stitching. The sleeve is plain and the cuff trimmed only with a stitched band of flannel top and bottom. There is a turnover standing collar of green handkerchief linen, tucked by hand, and a black satin double bow. The flat little pocket gives a dashing touch. Wash silks are again well in the van of fashionable materials for waists, and for this purpose they are a good choice. Stripes in all colors are procurable in it. The model is economical in that it takes very little material—less than three yards in an ordinary width. On flannel or silk use silk crochet buttons in cream or white. The waist will wear longer and set better if lined at the yoke in thin silk.

COAT SWEATER

All sweaters have taken on long lines in the last year, which makes them more graceful as a garment. But do not choose the extra length, it is too exaggerated and is often almost a caricature. The sweater illustrated in the third sketch is just right, reaching about to the knees. This is by all means the time to buy sweaters, as the best qualities are reduced to make way for early spring goods, and there are many bargains to take advantage of. White is always a good choice, but for very hard usage grey or green is more serviceable.

No. 4. An angora waistcoat of soft warm texture

No. 3. The fashionable length in sweaters

ANGORA WAISTCOAT

Very smart is this garment, pictured in the fourth drawing, but it is expensive, as it is an import. However, it cleans over and over and cannot be excelled for warmth. It is as soft as swan's down and so thin and light in texture that it has scarcely any bulk at all.

No. 6. Stout field boot

RAIN CLOAK

The original of the fifth sketch is the smartest thing of its kind seen. The outside is a heavy tan basket weave cloth, cravenetted to withstand the wet and lined in a green and black plaid. The collar is black velvet. There are no sleeves, but inside the fronts there are straps through which the arms pass, holding the garment close in when walking. The great superiority of the cape over other models of the sort is its perfect cut. On the shoulders it lies perfectly flat and smooth and yet the skirts are full and ample so that one can exercise comfortably in it. For walking, motoring, etc., it is a splendid model.

FIELD BOOTS

are shown in the sixth drawing. They are of oiled grain tan leather, an absolute protection from snow or rain. They are very strongly made and will withstand the roughest sort of climbing and walking. Price, $10 the pair.

No. 5. A new and serviceable model for a storm coat

LATE WINTER SALES OF SHOES

If limited incomes would possess smart and correct sporting footwear they can do so on reasonable terms by taking advantage of sales of shoes that come along toward the end of January or the first of February. Riding boots, tennis shoes, skating and walking boots are all sold out at great reductions before the stock of the coming season is taken in, and one can often get first-class goods at half price.

BLANKET SUITS

In Canada blanketing suits are much worn for ice sports, and not only do they look appropriate, but they are comfortable and wear well. Two double blankets will cut a coat and skirt, the border serving to trim cuffs and collar. Scarlet is pretty for young girls and children, and white is always effective. Skirts will hang well without any lining, but the coat must be lined to keep its shape.

THE WELL-DRESSED MAN

Good Form in Dress for Winter Sports—A Matter of Suitability and Comfort Rather than of Strict Fashion—General Suggestions and Specific Examples

ALTHOUGH fashion plays no inconsiderable part in the selection of correct attire for winter sports of one kind and another, the word is to be understood in its sense of good form or good style, rather than in social custom. If one wants to have that difficult to describe air of smartness and exclusiveness that distinguishes the man who, with a knowledge of what is intrinsically stylish, gives careful attention to the cuts and materials of his clothes, one must of course endeavor to avoid the vulgar or commonplace, for there is a decided difference in character between the waistcoats, sweaters, cardigan jackets, stockings, etc., to be found at even the best haberdashery and sporting goods shops, but first of all the consideration should be for comfort and practical serviceability, and the warmth of a cap for tobogganing or the strength and lightness of a boot for skating should never be sacrificed to mere style or good looks.

Light wool waistcoat with silk sleeves

COATS AND TROUSERS

Aside from what may be called the regulation toboggan or snowshoe suit, there are but two styles for all-round sports—the sack and the Norfolk coat, with knickerbockers or long trousers. Now almost any sack suit, if it be sufficiently warm for comfort, and is supplemented with a sweater or worsted or fur waistcoat, is correct enough for the comparatively little skating or coasting the average man of most of our large cities may do in the public parks, or during week-end visits in the country, but for the man who lives in country places, who spends a good deal of time at resorts where skating, snowshoeing, ice-boating or tobogganing make up much of the outdoor life of winter, or who contemplates a trip to Canada, Switzerland, or other homes of ice and snow sports, distinct attire is an indispensable part of the wardrobe—essential to comfort as well as to smartness. If one prefer the ordinary sack coat style it should be of a rough, heavy material—the brown and red mixtures are especially good—and should be made with large patch or buttoned flap pockets, lap or strapped seams and with tab on collar and tabs or wind cuffs on sleeves, to give it a bit of distinctive character, and to add to its possibilities of warmth and comfort. One does not want to be dependent on an overcoat that is bulky and hinders free movement as a protection from cold and wind, so that one's coat collar should be made to be worn turned up if required, and it should be possible to tighten one's sleeves against any chance of snow or wind getting up them by the use of the tab and button or by the wind cuff.

THE NORFOLK JACKET

On the other hand the Norfolk coat—not too fanciful in finish, but the old standard English design, with plaits and belt—is an excellent style, and the best materials are the heavy imported tweeds and homespuns of more or less pronounced patterns. Brown and red mixtures, dark brown, and grays with brighter color in the weave, are usually good mixtures, but whatever the patterns, the cloths should have that strong, rough effect of the English, Scotch and Irish sporting fabrics, difficult to describe, but easy to recognize in looking over the materials of the good importing tailors, particularly those who make a specialty of sporting clothes.

KNICKERBOCKERS BETTER THAN LONG TROUSERS

While not usually worn in city rinks, there is no doubt that for all winter sports in the country knickerbockers are much to be preferred to long trousers, and it is smartest to have them of the same material as either the sack or Norfolk coat they are to be worn with—that is to say, of the distinctive Scotch or English sporting cloths. They should be very full, with the bags or rolls of material falling over the knees—one really must have them made by a tailor who understands them in this country—and I should advise gray boxcloth for the extensions rather than the material of which they are made, although with the fullness over the knees little of the extensions is visible, especially if the stockings are pulled well up.

The knitted toques for ice sports

BLANKETING SUITS

In Canada, which is the mecca of winter sports on this hemisphere, as well as in our more northern States, suits of heavy flannel or wool blanketing are used for snowshoeing, skiing and tobogganing, and certainly there is nothing better looking, more suitable or so well adapted to the purpose in point of comfort. Variously colored blanketing is used—among the prettiest being white with a hood lining of dark blue, large buttons of dark blue, pocket linings and bindings to correspond, and wide bands of blue around the bottom of the coats, or red with white linings, buttons, bands, etc.—and the coats are made rather long, quite full and double-breasted, with pointed hoods at the back, which may be drawn up over the head, and with belts and large patched pockets. Of course the trousers, of knickerbocker style, are of the same material, and the worsted stockings and toques should be of the color of the trimmings. These suits are most picturesque, and should certainly be adopted to a greater extent here, but for individual, as distinguished from club wear—when many go on tramps together, or when there is a club toboggan slide—they are rather striking in appearance, and therefore rarely ventured in this country.

Worsted scarf muffler

WAISTCOATS AND SWEATERS

The fur waistcoat has already been referred to this season as one of the most exclusive styles a man can have, but for the winter sports, with the possible exception of skating, neither it nor the knit or wool waistcoats, of which, by the way, there are some exceedingly stylish designs this season—made of soft, light imported Australian and English wools in new weaves and colors—is as serviceable as the sweater or sweater coat. And of this the old-fashioned model that pulls on over the head and has the thick, roll collar is undoubtedly best for coasting, skiing, skate sailing and ice boating. Indeed, the latter being without question the coldest sport there is, needs the thickest woolen underclothes, the heaviest stockings and the very warmest caps, gloves and clothes of every description one can lay one's hands on. There are some beautifully soft angora and other wools in dark brown shades, very light, but quite as warm as the thicker wools, and among the smartest I have seen was one with a slightly different shade of brown down the front edge and around the bottom, and with brown buttons having a small raised design on them, and one in a mixed green and brown wool with a heavy cable stitch rib. That shown by the illustration on this page is also a smart style known as the Teviotdale, in a very soft light gray wool, with silk sleeves (so made that the coat will slip on easily over them), but it is a model intended more for skating and general country wear than for rough sporting purposes. I believe one may now get detachable neck pieces to wear inside a low cut sweater, sweater coat or waistcoat, and then to make it do duty as a high roll-collar sweater, but though they may answer the purpose, I hardly fancy the idea. Then for duck shooting there are the great thick Mackinaw and Pontiac coats used by woodsmen in the northwest, and for trap-shooters, sweater coats with padded gun shoulder.

CAPS, GLOVES AND MUFFLERS

Besides the skating toque of worsted shown on this page there is the Canadian toque, longer and ending in a sharper point and tassel, which is excellent—and indeed the regulation thing—for snowshoeing and tobogganing, and there is a style, usually made of soft lamb's wool, with a turned up piece all around, and another with a turned up piece at the back only. And, again, there is a style with flaps on the sides, which may be turned down to protect the ears. And then again there are various styles of fur caps.

And in mufflers the best for country use are the long worsted scarfs like that illustrated on this page.

How.

Heel-less shoe with racing skate and hockey shoe and skate

NEW MODEL FOR WINTER WALKING SUIT

FOR "FASHION DESCRIPTIONS," SEE PAGE 31

SEEN ON THE NEW YORK STAGE

In What is Usually a Dull Fortnight at the Theatres New York has Welcomed an Unwonted Number of New Productions—"The City" and "The Lily" are Two Powerful Dramas that Have Won Instant Success

FEW stage murders have been more dreadful than that which occurs at the Lyric Theatre in the second act of the late Clyde Fitch's "The City," which has worked up the playgoers of Manhattan to a fever pitch of excitement.

Nothing quite like "The City" has been produced here. It is not more realistic, perhaps, than some of the earlier, and a few of the later, serious dramas, but it is so different, so unusual, and, above all, so terrible, that audiences become somewhat hysterical during the culminating moments in the climacteric scene. On the opening night some women fainted, and others cried aloud in alarm, while men gasped in astonishment—in short, no such exhibition of over-wrought nerves has been displayed in a New York theatre within the remembrance of the oldest habitué, and while it is an unqualified tribute to the author's skill, there is some question as to the effect of such a play upon many who will (but who should not) come under the sway of its influence. No inkling is given the audience of the events which are to strain its nerves up to the moment when the fuse of the dramatic bomb is lighted, and for this reason the explosion is all the more disastrous.

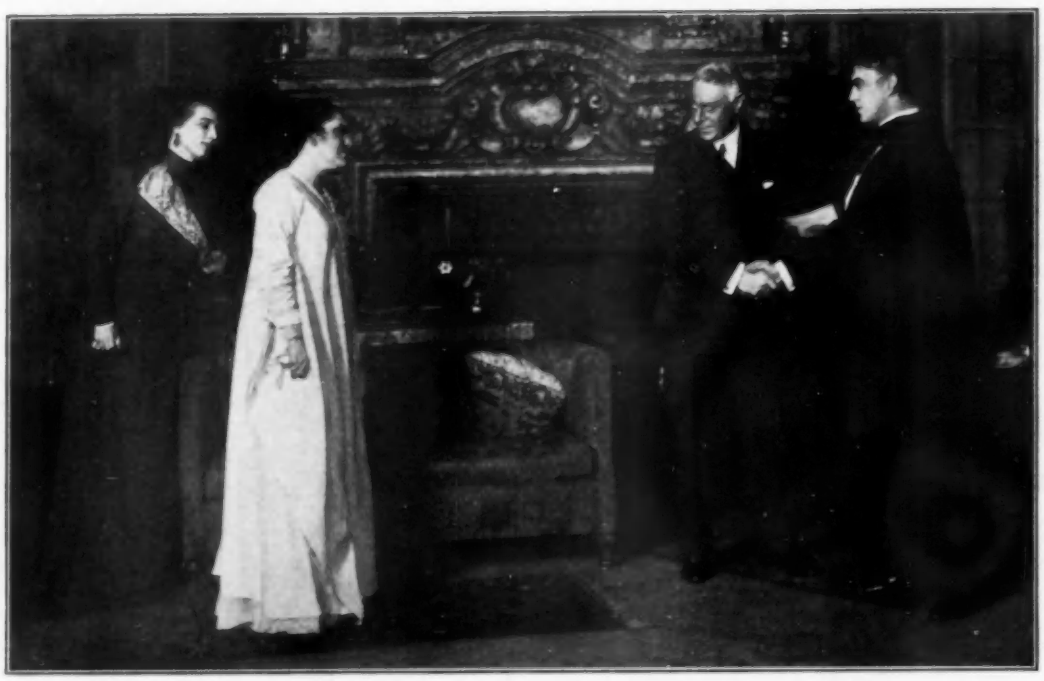
"Fred" Hannock—dope fiend, moral degenerate and what-not—has just quarreled with *George Rand*, for whom he is working as confidential secretary, and—although he does not know it—whose half-brother he is. *Rand* has practically taken him into his family, as the seeming best means of fulfilling a promise made to his father that he would care for the human derelict for whose being the elder *Rand* was responsible, but having gone to New York City from the tiresome town of Middleburg (N. Y.), and having climbed, through business ability and business crookedness, to a point where the goal for which he is striving is close to his tremblingly eager fingers, he tells *Hannock*, whom he hates and fears, that the time has come for their ways to part. *Hannock* laughs wildly, and refuses, absolutely and irrevocably, to accept the proposition *Rand* makes to pay him an annual allowance. He tells him he knows of the dishonest deals which *Rand* has put through, and which, were they aired, would send the highly esteemed candidate for political office to the place where stripes are the fashion in clothes, and after several heated accusations and denials he stalks from the room, leering behind at the infuriated man.

Then enters *Eleanor Vorhees*, the girl whom *Rand* is to marry, to plead the cause of *Cicely Rand*, who is in love with *Hannock*. One feels the sting of the shock as the truth of the situation flashes forth, and when *Cicely*, immediately afterward, comes defiantly before her brother, everything tightens tensely. Matters begin to travel swiftly; sentences fly upon one another; there are entreaties, commands, refusals in quick succession, and ultimately comes *Cicely's* confession that she and the man she loves were married that morning, which results in her being thrust through one door of the Rand library while *Hannock* is summoned by the other. After a half-minute conflict between the two thoroughly determined men, and with every other chance gone to separate *Hannock* and his wife, *Rand* tells him the truth—that *Cicely*, whom he has but just married, is his sister.

In that few seconds' pause between the announcement and the outburst following, Tully Marshall, who plays the rôle of *Hannock*, proves himself a great actor. Every emotion he feels is depicted with the clearness of a perfectly-cut cameo; one can almost see his tormented mind working through the awfulness of the ghastly truth; his face becomes distorted; his fingers move spasmodically, and finally he whirls and in a paroxysm of half-delirium pounds the heavy table, crying: "You are a ——— ——— liar."

The shock of these words is indescribable. They wrench one's nerve fibres to a condition of frayed edges, and leave one gasping, with hands clasped upon the arms of one's chair. And as the action rushes along, and *Cicely* is dragged in to be told the facts which *Rand* shouts that she must know, the end is near. Indeed, it is but the fraction of a minute, for as the girl sinks into her brother's arms under the weight of the blow, the dope fiend snatches a pistol from the drawer of a nearby desk and shoots her to death. No description of the fight between *Hannock* and *Rand* for possession of the weapon which the murderer wishes to end his own life with can do justice to the dramatic action; nor can words depict the half-crazed mumblings of the culprit—the twistings of his diseased body, and his poundings upon the floor with clenched hands and feet—as he grovels and rolls, begging for the pistol, painting *Rand's* future if he will but yield to his desire, and theratening to expose his crookedness if he refuses. But in the end *Rand's* better nature, or what remnant of it is left, gains the ascendancy, and after placing the revolver on the table, and then grasping it again and flinging it through the window to the street below, he summons the police.

May De Sousa, who plays the leading feminine rôle in "The Goddess of Liberty"



Nance O'Neil, Julia Dean, Bruce McRae and William J. Kelly in "The Lily," the latest Belasco production

During the first two acts *Rand* shows himself as a thoroughly selfish man. At the outset, when the family is living in its old-fashioned way back in Middleburg, the youthful banker begs his elderly parent to accept the flattering position offered him in New York. He is begging for his future—his opportunity—and he makes every use of his mother's and sister's desires to dip into the interests which are always to be found in a metropolis. It is during the ending of one of these arguments that *Hannock* is brought in, and the facts are made known by *Rand senior* that before he was married his indiscretion created heavy responsibilities for later years. *Hannock* does not know that the man whom he has systematically blackmailed is his blood relative, but one is not over-surprised when, after the gray-haired banker has acquiesced to another of the degenerate's demands, admitted to his son that he has sailed close to the edge of honesty in his banking affairs, and walked unsteadily into another room, there comes the sound of a heavy fall. It is apparent that the elder *Rand* has had a stroke, and here the author introduces a novel and effective bit of stage business—members of the family hurrying to and fro in the hall beyond the library, administering aid to the stricken man; young *Rand* calling up the village doctor across the street, and excited voices drifting in through the door. It is very real and very well done. One waits for the announcement of death which will open the way to the city for the family, and, sure enough, it soon comes—and with it the curtain.

After the climax at the end of the second act there is little left, except to straighten the course of the *Rand* family, to patch up the row *Teresa Rand* has had with her husband, and to make good resolutions. It strikes one as rather a sorry recompense, after the death of the sister, for *Rand* to confess his wrongdoings to his fiancée, and declare himself for a "square path" in the future; but it helps, and he is right when he says that it is not the city that is to blame for moral backslidings, but the lack of stability in those who fall by life's wayside.

While "The City" is an intense, coarse-fibered and merciless play—well wrought mechanically, realistic, possible, and even probable—one cannot refrain from the feeling that the lesson might be as plainly shown, and the truths driven home almost equally forcibly with alterations in some of the characters and in the progress of the events. On this there will be marked difference of opinion, but there can be no dispute as to the danger in making it possible for young girls, and some young men, to see and hear things which should be reserved for their intimate knowledge until they are older. Examples of the "sins of the fathers" are not as salutary as some of the realists would have us believe.

Tully Marshall makes *George Frederick Hannock* as revolting as possible, and the honors of the play must go to him without question. As *George Rand*, Walter Hampden played with even consistency, poise and sureness, and the others — Eva Vincent, as *Mrs. Rand, Sr.*; Mary Nash, as *Cicely Rand*; Lucile Watson, as *Teresa Rand*; Edward Emery, as *Gorden Van Vranken*; Helen Holmes, as *Eleanor Vorhees*, and George Howell, as *Bert Vorhees*—whose services, though important, were outside the circle of the two dominant ones, did excellent service.

THE GODDESS OF LIBERTY

THE best intentions sometimes go wrong, and this is what happened when "The Goddess of Liberty" (the product of Adams and Hough, librettists, and Joseph Howard — writer of music sometimes good, but oftener bad) was hoisted to the stage of Weber's Theatre a few nights ago, with Edward Abeles and May De Sousa heading the cast. Miss De Sousa, who graduated from the productions of the old La Salle Theatre in Chicago several years ago, and found

or in London, did not have the best portunity to show her present worth, n if she has improved since the days of r reign in the Windy City, where her ice was of good, but not unusual, quality, d she was not an especially remarkable rson on the stage in any way. As for ir. Abeles, it would seem that he is less ell suited to musical comedy than to aterial of a more dramatic type. And s for the plot of "The Goddess of Liberty," it is too commonplace and thin to e discovered. Indeed, the show is one of those about which the less said the better.

"THE LILY," A BELASCO ADAPTATION FROM THE FRENCH

THOSE who go to the Stuyvesant Theatre expecting to find in "The Lily" a peaceful, inoffensive play, may be surprised to discover that the title is about the only bit of tranquility connected with this latest production of David Belasco's. Not that the play, which opened in New York two days before Christmas, is undesirable—indeed, it is quite the reverse—but one hardly expects so much surging emotion and excitement as occurs during the four acts under the sweet modesty of its name. As usual, Mr. Belasco's dramatic weapon did not miss fire (it seldom does), and with the play, adapted by the producer from the French of Pierre Wolff and Gaston Leroux, the Belasco stock company was introduced here for the first time and was well received.

We are told that "The Lily" is quite a different production from that which was given in Washington for a few times before being brought to Broadway for its final test—after the preliminary canter the adapter having rewritten several entire scenes and changed a deal of the "business"—and if this be really so, it serves to illustrate that even the keen-visioned Belasco may not reckon accurately upon results after the final rehearsal. At all events the finished product was a welcome addition to the list of Manhattan's plays, and unless the drama be temporarily withdrawn to permit the company to appear in another, it is sure to remain where it is for several months to come. Seldom, indeed, are we permitted to witness a play as strong, as interesting, and as well made, and this notwithstanding its shortcomings, and the fact that, in our country at least, such a state of affairs as it presents does not exist.

Apart from the importance of the premier, the pronounced success of Nance O'Neil, as the "Lily," looms pre-eminently above all else. Turned from the dramatic channels that she had been unwisely following for some time, this player grasped opportunity firmly by the hand, and—forsaking artificial methods for those linked to naturalness and honestly shown sincerity—she ascended in one bound to a place which, under present circumstances, she should keep as long as she adheres to the acting policy she displays in this character. Her chance comes in the play's climax, near the close of the third act, when she espouses the cause of her sister's secret love affair with the artist *Georges Arnaud*, and in defending her against the attempted violence of a cruel, selfish and mentally warped father, arraigned him for having robbed her of every joy belonging to womankind. It is a long drawn out and trying scene, and it demands emotional depth, real tears, dramatic vigor, and strong emphasis of word, gesture and countenance. As she ascended steadily to her climax on the first night she took her audience with her, and at the end there was a demonstration.

If one can imagine the heart-ache caused by the refusal of a parent to permit a motherless daughter to receive suitors; by forcing a young girl to pass into the twenties, and thence to the thirties, grieving for the love of a man whom she is not permitted to marry, while all the time acting as the housekeeper for the man whose affection for her is measured only by the manner in which she supplies his selfish home wants, one may get an idea of the general theme of "The Lily." Unmindful of all else, except that he is "master in his house and head of the family," *Comte de Maigny* holds a merciless hand over the destinies of his younger daughter, *Christiane*. He does not know that *Odette*, his older daughter, has never passed a happy hour since she reached years of discretion, and when she finally tells him, he seems scarcely able to credit his hearing.

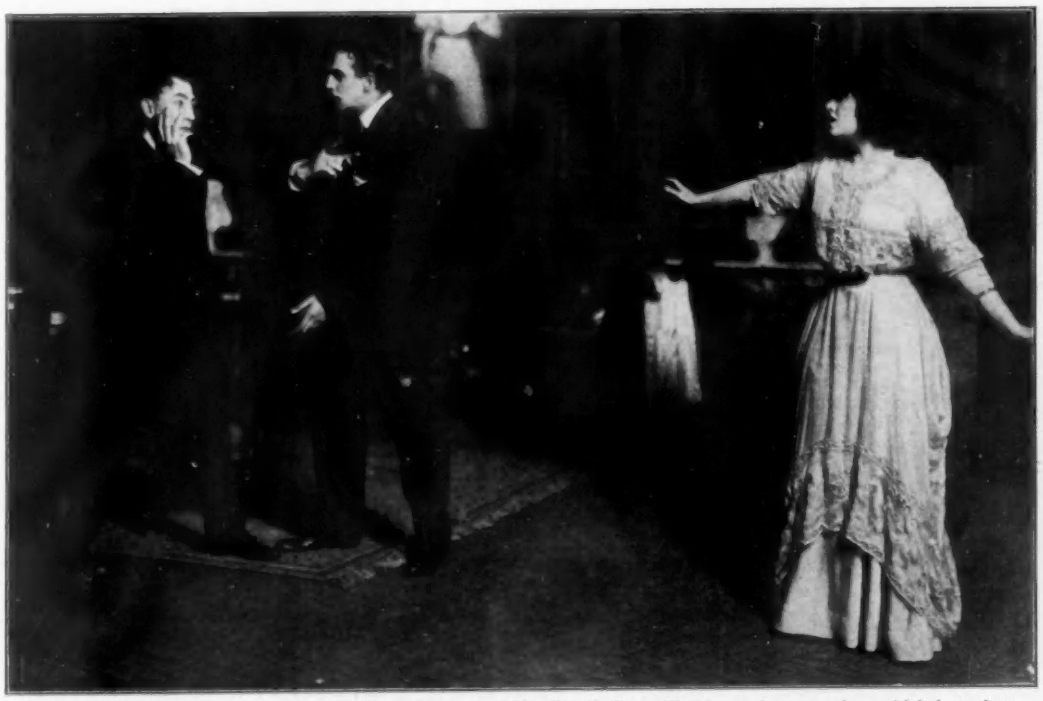
Christiane, in her wanderings near the home of the *Comte*, chances upon *Arnaud*, who is living in a country home once owned by monks, and the two straightway fall in love. But *Arnaud*, thirty-one years old, and talented, ten years before had married a woman whom he afterwards never knew, and from whom he was trying to free himself. In the first act *Huzar*, his old friend, and the attorney for his wife, comes to tell him that his mother-in-law refuses to consent to a separation, and *Arnaud*, listening to his guest *Bernard*, agrees to forget his newer love and to go with him to Paris.

May Buckley and Dustin Farnum in "Cameo Kirby"

However, six months later he goes back to the girl he loves just as preparations are under way for the marriage of *Vicomte Maximilian de Maigny* (a young cub, with a full share of his father's selfishness), to *Lucie Flock*, the daughter of a wealthy cotton merchant of humble origin, and when *Flock* learns of the relationship of *Christiane*, who has been meeting *Arnaud* by stealth, and who, at twenty-five, gives him everything he asks, he breaks off the marriage, and starts the trouble which comes dangerously near to tragedy. It is here that *Christiane*, after vigorous denial, is trapped into an admission that she has met *Arnaud*, and the big scene comes after she admits everything and runs shrieking from her anger-crazed father, who is only prevented from beating her by *Odette* and *Huzar*, also the friend and counselor of the *Comte*. Following *De Maigny's* awakening *Huzar* takes a hand, and the aged good-for-nothing obeys orders to leave the house, and proceeds at once to the Jockey Club in Paris.

The conclusion is replete with sadness, and the tender loyalty of *Odette*, who saves her little sister from going blindly out into a wicked world, by declaring that if *Christiane* goes she will accompany her. Then there is a farewell between *Arnaud* and *Christiane*, with *Odette* and *Huzar* discreetly in the background, and the artist departs, promising to return to claim her after his divorce, and the expiration of the time when he is permitted to re-marry.

Julia Dean, as *Christiane*, made an excellent impression, and gave evidence of having been carefully groomed for possible future starring honors under the Belasco banner. Charles Cartwright was a finished artist as the crotchety, brutal *De Maigny*; Bruce McRae was never better than in this rôle as adviser-extraordinary to the chief people in dilemmas, and Alfred Hickman proved his playing skill as *Maximilian de Maigny* by causing everyone in the audience to thoroughly detest him. William J. Kelly was a bit stilted as *Georges Arnaud*, but Leo Ditrichstein, although he could not hide his identity — even behind a beard and a moustache and with face half covered by an enormous artist's hat — did his little rather well. Florence Nash, as the silly, giggling *Lucie Flock*, was capital, winning her laughs whenever she tried, and the others in the lengthy cast did capably.



Tully Marshall, Walter Hampden and Mary Nash in "The City," Clyde Fitch's posthumous play, which is perhaps his strongest work

DUSTIN FARNUM AS A ROMANTIC HERO

"CAMEO KIRBY," a romantic comedy of the period of half a century ago, with a mass of pseudo heroics, clattered into the Hackett Theatre a few evenings ago, with Dustin Farnum sitting tight in the old Nat Goodwin saddle, and judging from what the press, and the people of the country beyond the North River, say, he rode with greater ease than did his better known predecessor. One may smile at the improbability of the play's events, because by the widest stretch of the imagination they couldn't happen in a month of Sundays, but nevertheless a good many of those who paid money to witness them, seemed willing to be momentarily blinded if all came out well in the end.

Kirby kills *Col. Mareau*, the miscreant who caused *Planter Randall* to lose the returns from his cotton crop and so drove the old man to suicide. He then rushes into the *Dazenac* house, in New Orleans, where *Adele Randall* secretes him; *Adele's* brother and the man who loves her in vain, discover him and are about to do unutterably unpleasant things to him when old *Larkin Bunce* turns up at just the right moment to explain all he knows about the crooked *Mareau*, and that *Kirby* simply won the elder *Randall's* property to prevent the double-dyed villain from winning it. And when it is all over one feels a sense of relief. There never is any doubt in your mind that it will all turn out all right, but there is a feeling that the moment when *Kirby* clasps *Adele* to his manly chest, and exclaims that nothing can part them, should not be too long delayed. And when that moment comes, and all is made plain, and *Kirby* not only keeps the property, but takes the daughter of its former owner too, one goes home glad that he got them. It is a good play of its kind, if you like the kind.

ARNOLD DALY PRESENTS A HERVIEU PLAY

AFTER one of his periodical eclipses Mr. Arnold Daly again presented himself, and a small company of players, during the holiday season in M. Hervieu's "Connais-Toi" (Know Thyself), at the tiny Berkeley Theatre, which has been the scene of several of his not very successful ventures. Just why this extremely clever young man should find it so difficult to establish himself as a permanent star is not quite plain. Rumor declares that Mr. Daly's erratic temper has alienated him from his various producing managers so many times, that now there is nothing left for it but self-management. In the delightfully frank little impromptu speech the actor made on the opening night (to fill in a gap caused by the obstinate refusal of the curtain to do its part in closing the second act) he asked that all the tales of his captiousness be not believed, and won considerable sympathetic applause from his friendly audience when he said that he refused to credit the popular opinion that such plays as he wished to produce were above the heads of the American public.

However, it must be admitted that, although M. Hervieu's comedy may have lost much in translation, it still retains enough of subtlety in the humor of its lines to make it unmistakably French, and to give an opportunity for a much less conventional rendering of the rôle of the self-righteous old general than Mr. Daly gave us. Such work as this is not his best. The plot is obvious, but so engaging is the dialogue used to disclose it that the mind has no desire to rush to conclusions.

Mr. Daly played the rôle of *General De Siberan*, an elderly soldier with a pompous overbearing manner, who rules his household with an iron hand, but whose morals are above reproach. Though he loves his beautiful young wife, and trusts her absolutely, he has crushed all the sweetness out of her life by his carping criticisms and unsympathetic manner. Briefly the story deals with the discovery of an affair between *Mme. Doncieres*, the pretty young wife of *General de Siberan's* cousin, and a young officer who has been brought up in the *General's* home. When he learns of her escapade, *M. Doncieres* is at first inclined to deal tenderly with his erring young wife, but after hearing the views of the *General* on a man who could even contemplate condoning such an offense, he decides to apply at once for a divorce and hurries away to Paris. In the meantime the *General* sends for the young officer, denounces him unmercifully, and orders him to apply for an immediate transfer to a foreign post. It later develops that the *General's* own son by his former marriage is the lover of *Mme. Doncieres*, and that through their mutual sympathy for the outrageous treatment they are subjected to at the *General's* hands, his wife and the young officer at first suspected have come to love each other. The shock of this double discovery is a terrible blow to *General De Siberan*, and when he has listened to his wife's calm impassioned arraignment of himself he comes to realize that "exact justice" cannot be applied to the frailties of humanity with as much success as can a little Christian charity.

WHAT THEY READ

MY DAY: REMINISCENCES OF A LONG LIFE. BY MRS. ROGER A. PRYOR, AUTHOR OF REMINISCENCES OF PEACE AND WAR, THE MOTHER OF WASHINGTON AND HER TIMES, ETC. ILLUSTRATED. THE MACMILLAN COMPANY. $2.25 NET.

ALL who read Mrs. Pryor's delightful "Reminiscences in Peace and War" will be prepared with a hearty welcome for this book, and any such who find the opening chapters of "My Day" in any degree disappointing in comparison with the earlier work may persevere with the certainty of ample reward in the new book as a whole. Even from the opening page there is much of interest in "My Day," and from the chapter dealing with the dawn of secession onward the work is most of the time both delightful and significant. The account of Grant's siege of Petersburg is of absorbing interest, and it gives a view from the side of the besieged hardly to be found so well portrayed elsewhere.

Much of Mrs. Pryor's book is concerned with the rather remarkable career of her husband, and while doubtless we cannot learn the whole man from so friendly a biographer, it is a privilege to see Roger A. Pryor as his wife wishes us to see him. His genuinely heroic volunteering as a private in the Confederate army after he had served as a brigadier general has not often been paralleled in the history of war. His quick success as a lawyer in New York when he had forgotten a profession which he had never really practiced before is truly astonishing. Mrs. Pryor apologizes for the brief tributes she pays to her lost children, but no reader will grudge the space she gives those fine young men, both cut off in the flower of early manhood when they gave promise of the most distinguished usefulness.

It is not surprising that Mrs. Pryor found it hard to forgive General Sherman's severe treatment of the south, but on the other hand it is delightful to find her appreciation of Grant's conduct and even that of her captor, Sheridan. To the eternal honor of her husband, be it said, he was one of the earliest of the Confederates to urge upon the south a manful acceptance of the results flowing from the war, and that, too, when he could have had no expectation of political preferment as the result of such acquiesence on his part. Judge Pryor, like many southerners in New York, is a member of Tammany Hall, but he had been more than twenty-five years an active lawyer before he was appointed to a judicial position. Next year he was elected a Common Pleas judge, and soon after he was promoted to the Supreme Court of New York. He is a fortunate man that his wife's "My Day" comes very close to being quite as much his day. It is not Mrs. Pryor's fault that the somewhat uninteresting character of New York society finds reflection in the later chapters of her book. With most of us an autobiography of struggle would be more interesting than one of success, and the later success of the Pryors was quite as marked as their time of struggle and proud obscurity in Brooklyn.

MARGARITA'S SOUL: THE ROMANTIC RECOLLECTIONS OF A MAN OF FIFTY. BY INGRAHAM LOVELL, WITH ILLUSTRATIONS BY J. SCOTT WILLIAMS, AND WHISTLER BUTTERFLY DECORATIONS. NEW YORK: JOHN LANE CO. LONDON: JOHN LANE, THE BODLEY HEAD. $1.50.

This story was published in a magazine of New York, and it is now sent out in book form with an intimation that it is the work of "a practised hand." It should be said at once that the extremely self-conscious style of the story hovers most of the time between that of a clever journalist anxiously striving for effect and that of a widely-read amateur a little uncertain of his own powers and prone to try experiments reminiscent of the masters. The self-conscious quality of the style is especially marked in the opening chapter. Now and then this quality disappears, and there are passages of description unmarred by any touch of mannerism, and highly effective narratives of individual incidents. It seems highly improbable that the story is the work of any one of half a dozen popular authors mentioned as its conjectural writer.

As a novel "Margarita's Soul" is an extremely formless production, as, indeed, its author intended it to be. It opens bravely with an encounter on Broadway related in the third person, but afterward takes the autobiographical form. It is divided into many parts, apparently with the design of lessening the jolt that accompanies violent change of time, place and condition. Several of the episodic incidents are well done, but the dialogue is much of the time eccentric and at others almost aimless. The pictures are charming decorations rather than true illustrations, and no doubt they are made thus with intent to emphasize the idyllic character of a tale designed to illustrate the development of a single character, namely, the wilding plant Margarita, whose free, untrammeled soul the author seeks to lay bare. As to the butterfly decorations, they are apparently intended to inject the suggestion of some connection with Whistler into the mystery of the authorship.

CONCERNING ANIMALS

IT is said that Vernon L. Davis, superintendent of the East Orange public schools, is about to introduce a novelty in the legal history of New Jersey by a civil action to compel obedience to the order of the school authorities that all children attending sessions must be vaccinated. A pupil in one of the local schools, whose parents refuse to have him vaccinated, will be expelled if they persist in their refusal, and should this action fail to force them to do what in their opinion is injurious to the child, this warlike superintendent will institute a civil suit against them to compel the vaccination that the child may attend school as required by law. It seems hardly necessary to say that compulsory vaccination has no place among the laws in a country of freemen.

HUMANE DEVICE ADOPTED BY POLICE BOARD

The Kinnell humane emergency horse shoe—the object of which is to prevent horses slipping on wet and icy or smooth roadway surfaces—having been approved by the Chicago police authorities, the mounted men of that service not only use these shoes on their horses on slippery days, but each man has another pair of them attached to his saddle for use on other horses that fall and cannot rise. It is said that many of the drivers whose horses had been thus speedily restored to service have wanted to keep the chain shoes, which are made of toughened steel and cost but $1, and have offered ten times their cost for them. The saving of suffering to horses from the jar of falling, the pain of struggling to regain a footing, and in many cases the suffering caused by broken legs, is incalculable.

ATTACK ON THE BACTERIOLOGICAL THEORY OF DISEASE

The attack on the credibility of Pasteur by Dr. Montague R. Leverson in his little treatise on vaccination, which is published by Mayor Thomas Boudren, of Bridgeport, Conn., is attracting widespread attention, and is said to have stimulated a searching inquiry into the claims of Pasteur to public confidence. Such an inquiry cannot fail to have far-reaching effects, as the bacteriological theory of disease is intimately bound up with Pasteur.

BOARD OF HEALTH RABIES

A controversy is raging in regard to rabies between Dr. J. W. Hodges of Niagara Falls and the State Department of Agriculture, because Niagara has been placed under quarantine. Dr. Hodges is ably seconded in his efforts to kill the hydrophobia delusion by Dr. R. Bender of Jamestown, N. Y., who has been in veterinary practice for forty-five years, during which time he has treated and operated upon hundreds of sick dogs, and who states that he has never seen a single case of true rabies. Among other noted physicians whose opinions are being quoted are Dr. Dulles, surgeon to Rush Hospital, and lecturer on The History of Medicine in the University of Pennsylvania, who having specialized on alleged hydrophobia and on Pasteurism, has been looking for twenty years for even one real case of hydrophobia. Dr. Matthew Woods, another student of the subject, has never seen a case of it; U. S. Senator Gallinger, who is a physician of thirty years' practice, never has seen a case of it; and Dr. Theophilus Parvis, M.D., LL.D., professor in the Jefferson Medical College, whose experience in practice extends over forty-four years, has yet to see the first case of rabies in animal or hydrophobia in man. Indeed, the fear of hydrophobia which attacks politically appointed Boards of Health and which they do so much to spread, is far more dangerous to the community than the one in a million chance of the real disease. There are no cases of alleged rabies reported in Great Britain, because after a royal commission had investigated the Pasteur anti-rabie treatment, it was condemned and driven from British territory. No Pasteur institute is permitted to ply its trade on British soil, and consequently there is no hydrophobia in that country. It should also be borne in mind that S. P. C. A.'s the world over, which in the aggregate house millions of homeless, ill-used and diseased dogs annually, are as one in stating that not even one case of true rabies has been known to them, and that not one case of hydrophobia has developed from the many thousands of dog bites inflicted upon the men who handle the dogs in a period covering at least a quarter of a century. Are the Health Boards, which unscrupulously manufacture scares, to be given more power by the doctors' trust—known as the American Medical Association?

BLANKET YOUR HORSE

The Indianapolis Humane Society is engaged in a crusade for the blanketing of horses that might well be imitated by similar organizations all over the country. At the beginning of the cold weather, dozens of drivers were warned that arrest would follow failure to take proper care of their horses, and especial attention is given to horses hitched to laundry wagons, coal wagons, brewery wagons and others that are left standing at the curb while the drivers deliver goods. Would that some vigorous societies in each of the six lower counties of New York had so energetic an executive committee as directs the activities of the Indiana Society.

DEFENDS ANTI-VIVISECTIONISTS

A tried and true friend of animals has sent to this department a clipping from the Chicago Tribune, in which that influential journal takes the vivisecting doctors severely to task for their attitude toward the "antis," the occasion of the rebuke being the speech made by Dr. G. W. Barrett of Illinois University. The Tribune (of Chicago) states that the time is near at hand when intelligent people will give small weight to the utterances of those vivisection exponents who make unjustified attacks upon the advocates of reform and proper supervision of all laboratories where animals are constantly undergoing operations, in the name of science, which indicates on the part of an influential molder of public opinion a decided drift against the star chamberism of the medical profession. This journal says that a large majority of those who oppose vivisection are ardent, earnest, sincere workers in the humane cause, whose aim it is to defend the defenceless and speak for the speechless, and these will certainly be cheered by the intelligent view of their cause thus forcibly put by one of the most influential journals in the country.

[Notes.—Communications concerning animals or birds and all phases of their protection should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

THE NEWEST BOOKS

EDWARD S. MARTIN, a man of taste and style, makes the introduction to "The Wayfarer in New York" (The Macmillan Co., $1.25 net), a volume of selections from many authors who have described the city bit by bit. Some of the authors drawn upon are Washington Irving, Mrs. Trollope, Theodore Winthrop, Walt Whitman, Edmund Clarence Stedman, H. C. Bunner, Jesse Lynch Williams, O. Henry, C. C. Buell, Henry James, Marion Crawford and Hopkinson Smith. These extracts are mostly by men and women who have seen much of the city, but occasionally by those who have merely passed through it, or have glimpsed its parade grounds, without knowing its spirit. The little known quarters have usually been better done by a host of anonymous newspaper writers whose work does not appear here.

Four light little farce-comedies make up John Kendrick Bangs's new volume, "The Real Thing" (Harper's, $1), a book of rather less than 150 duodecimo pages. Farce number one, which gives title to the book, is a clever and laughable bit of satire upon the relation of mistress and maid. The Barringtons' "At Home" is less extravagant than the first playlet of the book, but also thinner in humor. Extravagant again, but perhaps better than either of those mentioned, is "The Return of Christmas." It has also a tone of genuine homely sentiment. "The Side Show" is mostly a monologue, and its fun is decidedly mechanical.

"Wags" (A. Wessels, New York), by Morgan Shepard, has for sub-title, "Philosophy of a Peaceful Pup." The book is a set of not over-clever rhymes, with an accompaniment of humorous illustrations in black and red.

"Tag, or the Chien Boule Dog (Boston: L. C. Page and Company, $1), by Valance Patriarch, is an entertaining skit with more ingenuity than truth, and sufficient humor of situation to keep one amused for the two hours consumed in the reading. The illustrations provided by Wallace Goldsmith are occasionally so good that one wonders why he included others that are bad or indifferent.

LITERARY CHAT

LITTLE, Brown & Co. announce a book of fairy tales entitled "The Great Sea Horse," by Mrs. Larz Anderson, a lady of social importance in Boston. The volume is illustrated in color by John Elliott.

"Penguin Island" is the latest addition that John Lane has made to his translations of Anatole France's novels. The translator is A. W. Evans, who has endeavored to render the spirit of the Frenchman without a resort to Gallicisms.

Two recent contributions to Carlyle literature announced by John Lane are "The Making of Carlyle," by S. R. Craig, and "Carlyle's First Love," by R. C. Archibald. The two writers differ as to the person indicated by Blumine, the heroine of Carlyle's "Sartor Resartus."

New books announced by Thomas Y. Crowell & Co. are "The Christian Pastor," by Dr. Albert J. Lyman, "A New Heaven and a New Earth," by Charles Brodie Patterson, "The Church and Healing," by Dr. Charles R. Brown, and "Do It to a Finish," by Dr. Orison Swett Marden, who is one of the most ardent of professional optimists.

Ernest Thompson Seton's most important book for a long while is announced by the Scribners, "Life-Histories of Northern Mammals," a costly two-volume work, with 68 maps and 560 drawings by the author. This time Mr. Seton is not playing with the animal kingdom, but is seriously undertaking to deal with it in a scientific spirit.

ON HER DRESSING TABLE

A NEW invention for mending almost any kind of rubber or tin surprises because of the extreme simplicity of its fundamental principles and the ease with which it accomplishes results. The price is inconsequential, as only 10 cents and 25 cents a package are asked, and these little conveniences promise to effect a revolution in many household economies. They patch leaks, varying in size from a pinhole to three-quarters of an inch in diameter in hot water bags, graniteware, tin, copper, brass and sheet iron, without the use of heat, solder, cement or rivet. They fit any surface, are made in all sizes, and can be applied by a child, because no device was ever freer from complications. They will patch nearly everything in the kitchen, are indispensable to the camper, save the cost of a tinsmith on many occasions, and when their serviceableness is understood, they will be found to meet requirements which nothing else has ever been able to fill. One of the little attachments included for the small price already mentioned makes a good and practical handle to replace those missing from coffee pot covers, lids, tea kettles, etc. Everyone knows how often some useful article of rubber has to be thrown away because of a leak or break; after this such wastefulness need never be necessary, as one of these simple little articles will mend the break at once and without the smallest trouble. Inflatable rubber cushions, hot water bottles and compressed air mattresses are all included among the articles mendable by this device.

A new and much lauded cream is exceedingly whitening to the skin, but not injurious, it is claimed, it being good for rough or chapped hands as well as for the removal of wrinkles, freckles and blackheads. It is antiseptic (and will not grow hair), keeps the skin in perfect condition, and gives freshness and brilliancy to the complexion. Price, 25 cents a jar.

A pungent freshness of odor is rather rare in sachet powder, and yet one of the least expensive of imported novelties has this quality to a marked degree. Five little sachets come in a box for 50 cents, or each may be purchased separately for 10 cents. They are put up in silks of dainty color in a convenient size to be slipped among lingerie, veiling or any small belongings.

Even the finest of hot water bottles does not give the even heat of the new electric heating pads which are so easily made ready for use by attaching them to any outlet of the electric light by means of a tube. They are light, soft and flexible, with an outer covering of eiderdown and a removable inner covering of muslin, this enabling their being kept in perfect sanitary condition. The heat may be controlled to a low point where a small but continuous supply is required, or reach a maximum of a hundred and eighty degrees if necessary. It affords certain relief in all pulmonary attacks, is invaluable in gastritis, and may be used in all cases where a hot water bottle is generally called upon to give relief. Including cord and plug to attach it to the electric outlet, the price is $6.25.

A clever woman working on the theory that stimulated circulation is the real benefit to be expected from massage, but that the manipulation it requires is sometimes injurious in its effects when not scientifically given, has experimented for years so as to perfect a cream which will bring about similar results without the actual massage. The preparation in question is really remarkable, and comes in a jar of about three times the size of those used for ordinary creams, and is light brown in color, with a pungent odor which is most unusual and refreshing to the nerves. Being spread lightly over the skin and allowed to remain for five minutes or a little more, a tingling sensation, increasing almost to discomfort, is felt as the blood rises in the cheeks and the face becomes flooded with color. The cream is then to be removed with a soft, old rag, and the skin left to recover its normal condition—but what a change is seen! The eyes are noticeably brighter, the color more vivid in the cheeks, the skin cleared and freshened with the lines of fatigue, pain or age visibly lightened, and the whole countenance rejuvenated. The jars cost $5 each, and in order to fill out wrinkles and obtain permanent results the cream should be applied daily for at least two or three months, after which the operation may be reduced to special occasions or semi-weekly.

The woman who loves a faint, refined perfume will be delighted with a new extract which has just made its appearance. There is no suggestion of heaviness in its fragrantly sweet odor, which is deliciously feminine in character, and as appealing as anything I have met for many moons. To be frank, I have adopted it for my own, and find myself more and more charmed with the choice each day. The bottles are quaint of shape and cost $3.50 each, for this is a perfume of the highest class, culled from rare flowers and exquisite in quality.

THE NEXT BEST THING TO FLYING

(*Continued from page 20*)

to this accident business, severe injuries having resulted from the breaking of a runner-plank, or other part of a swift-moving ice-boat, as well as from the perilous crack in the ice. But the stirring dashes to windward (it seems strange that an ice-boat going against the wind travels faster than when going with it), and the long, smooth runs before the blast, lure irresistibly notwithstanding the cold, the danger, and the discomfort. There is something indescribably fascinating about lying out on a runner-board for ballast, and in a stiff puff of wind feeling yourself lifted ten feet in the air as the windward runner leaves the ice, and there is excitement in the frenzied clutch for safety as the skipper swings his boat at railroad speed from one tack to the other. This, as in ordinary sailing, is called "coming about," and one must hang on tight when the boat suddenly changes its course, or the unwitting desire to continue along the former line of flight will wrench one free and send one catapulting over the ice like a human projectile.

Ice-boating is a sport that is growing steadily in popularity. At any of the lakes in the Middle Western States on a mid-winter day you will see scores of white sails flashing over the sunlit ice, while down on the Shrewsbury River, in New Jersey, the sport is followed by hundreds. Many of them are women who sail their own boats, and there fair femininity has even been known to race its craft for stakes. Nearly every little lake in every State east of the Rockies boasts its coterie of ice-boats, and the upper reaches of the Hudson hold a myriad sails daily after the ice sets in strong. The long, broad stretches of river offer a splendid field for ice-sailing, and with a strong breeze the miles downstream, from town to town, are counted by minutes. Races for all sizes of craft are among the great sporting events of the year, and nearly every community, from Albany down, has its ice-boat club.

Whereas twenty years ago along the salt water bays of the coast, ice-boats were most popular, they are now losing their grip, because the scooter—that funny little go-as-well-in-the-water-as-on-the-ice craft—has been edging them out. This is nothing more than a small, light, decked-over boat on runners, and as it goes with equal facility on ice or in the water, an open lead does not daunt it in the least. It just flops off the edge of the ice, like a duck from the bank, and quite as gracefully and easily swims away until more ice is encountered. Then its occupant draws it out on the new surface with an ice-hook, and it skates away quite unconcerned. However, it is more difficult to handle a scooter than an ice boat, for unlike the larger craft, it has no rudder, so that it must be steered entirely with its sail, which requires a practiced hand with the sheet-rope. For that reason and because a trifle more danger is associated with this amphibian—few women have taken it to their hearts, but it provides excellent sport, and travels at remarkable speed on the ice.

It may be that you cannot yet manage to get a ride in, or on, an aeroplane, but if you want to get a pretty fair idea of how Wilbur Wright felt when he flew up the Hudson, from Governor's Island to Grant's Tomb, induce some big, bronzed, healthy, open-air chap who understands the ice-boat to take you for a spin over the frozen water.

PERCY M. CUSHING.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply and state page and date.]

AS SEEN BY HIM

(*Continued from page 9*)

SOCIETY AND THE SHIRTWAIST MAKERS' STRIKE

Some one has said recently that in order to get into the best society in New York this season a woman should join the Shirtwaist Makers' Union, or some other striking labor organization, and thus help to gain votes for women. There is much active campaigning, and although Mrs. Deland cleverly points out that it would be a great misfortune to put the same power in the hands of Bridget that has been misused all these years by Patrick, the suffrage question is the fad of the hour. Mrs. Harriman, the president of the Colony Club, has denied that as a body the officers and members are in sympathy with any political, or reform movement—any member having a perfect right to hold a meeting in aid of the strikers in the lecture or assembly room on any occasion, provided that they reserved it—but everywhere there is nothing else discussed but the pros and cons of the situation, and women of fashion are becoming quite familiar with the methods of the police station and the court. I must say that whatever justification there may be for the sympathy, I hardly think that the strikers should be upheld in their fisticuffs and general fighting, and yet a part of society at least has decreed otherwise. Everyone knows that owing to the mighty tide of foreign immigration that flows into New York, many queer fish are caught in the meshes of its net, but they should be taught the law-abiding spirit, not to fight their contests with hat pins and clubs.

FASHION DESCRIPTIONS

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UPPER LEFT.—White worsted single breasted golf jacket, which reaches to just below the hips. There are patch pockets, turn back cuffs and a high turn down collar.

MIDDLE FIGURE.—Jacket in a lovely shade of sage green. It is quite long and double breasted. The turn down collar is a low one, and the buttons are of pearl.

RIGHT FIGURE.—This model is in white and the collar, cuffs and front panel are of a different stitch from the rest of the coat.

LOWER LEFT.—An attractive dressing sack in white with a border of pale pink. It is cut in a novel way and looks very smart. Pink ribbons tie on the sleeves and at the neck.

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LEFT FIGURE.—A very attractive skating suit made of white broadcloth trimmed with bands of white swansdown. The coat closes on the side in Russian effect and there are two black velvet rosettes at either side of the belt. With this costume is worn a pair of white shoes, a black hat and a long scarf of white swansdown.

MIDDLE FIGURE.—This costume was seen at the Palais de Glace in Paris. It is made of fine green corduroy, cut in princess lines and closes on the side with fur-covered buttons. Black braid and bands of skunk trim. The yoke is of Irish lace.

RIGHT FIGURE.—Outing suit made of white blanketing with scarlet stripes, under which bloomers are worn. The jacket closes at the side with scarlet buttons and a scarlet four-in-hand ties at the collar. The turban is also in red and white blanketing.

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UPPER LEFT.—Black satin slippers with Louis xv heel. The toes are embroidered with small black jet beads in a bow-knot and floral design. Small square buckles of cut jet.

UPPER RIGHT.—Slippers of soft black kid with large oval buckles of cut steel.

MIDDLE.—Striking slippers of black satin with heels of gold cloth. The toes are embroidered in gold and rosettes of gold trim.

LOWER LEFT.—Bronze slippers with buckles of bronze colored cut steel.

LOWER RIGHT.—Neat slippers of black velvet with small flat bows to match.

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These two figures show an attractive three-piece suit, the left figure displaying the long coat, and the right figure the blouse. The skirt is an odd model, the main feature being the placket which slopes gently over toward the left side. The blouse is of chiffon in surplice effect with a pointed yoke of allover lace. The coat is made with broad stitched hands which cross in the front and fasten with large fur buttons. Fur, a light skunk, also trims the revers and cuffs.

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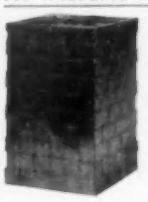

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SOCIETY

DIED

Davis.—At her residence, 57 West 48th St., on Tuesday, Dec. 28, Marie Antoinette, wife of Fellowes Davis and daughter of the late George Baker, of Boston.

Robinson.—At Villa Nova, Pa., Sunday, Dec. 26, Ailene Ivers, wife of Edward Moore Robinson and daughter of the late Richard Ivers, of San Francisco.

Wetherbee. — Suddenly, on Thursday, Dec. 30, 1909, at her residence, 241 West 72d St., Hannah Gorham, wife of Gardner Wetherbee.

ENGAGED

Delano-Wadsworth.—Miss Caroline Delano, daughter of Mr. Eugene Delano, to Dr. Augustus Baldwin Wadsworth.

Hooker-Merritt. — Miss Isabel Kilburn Hooker, daughter of Dr. Edward B. Hooker, of Hartford, to Mr. Walter Gordon Merritt.

Humphrey-Nelson.—Miss Evelyn Miller Humphrey, daughter of Mr. Henry Bauer Humphrey of Milton, Mass., to Mr. Richard MacDonald Nelson, of Albany.

Iselin-Fearing. — Miss Margaret Iselin, daughter of the late John H. Iselin, to Mr. William H. Fearing.

Skidmore-Mann.—Miss Mary Nash Skidmore, daughter of Mr. William L. Skidmore, to Mr. Henry Sanford Mann, of Boston.

WEDDINGS

Hubard-Clark.—Jan. 5.—The Rev. Lyttleton Edmunds Hubard and Miss Pauline Shepherd Clark, daughter of Mr. Burnet Laurie Clark, were married on Wednesday, Jan. 5, in St. John's Church, Roanoke, Va.

Davie-Bedford. — Jan. 4. — Mr. Preston Davie and Miss Emily H. Bedford, daughter of Mr. Edward T. Bedford, were married on Tuesday, Jan. 4, at Brooklyn.

Dudley-Garcia.—Jan. 5.—Mr. John L. Dudley, Jr., and Miss Maria Garcia, daughter of Mr. Francisco Garcia, were married on Wednesday, Jan. 5, in Calvary Church.

Jackson-Holbrook.—Dec. 31.—Mr. Harry B. Jackson and Miss Marie Woolford Holbrook, daughter of Dr. Edward Hamilton Holbrook, were married on Friday, Dec. 31, in St. Paul's Church.

Livingston-Benedict. — Jan. 5. — Mr. Philip Livingston and Miss Juliette Turner Benedict, daughter of Mr. James A. Benedict, were married on Wednesday, Jan. 5, in the Church of the Incarnation.

Minturn-Robbins. — Jan. 5. — Mr. John Wendell Minturn and Miss Sarah Jewett Robbins, daughter of Mr. Julian W. Robbins, were married on Wednesday, Jan. 5, in St. George's Church, at 3.30 o'clock.

Myrick-Washburn.—Jan. 1.—Mr. Julian Southall Myrick and Miss Marion Susan Washburn, daughter of Mr. William Tucker Washburn, were married on Saturday, Jan. 1., in St. James's Church.

WEDDINGS TO COME

Bolton-Herrick.—Jan. 12.—Miss Pauline E. Bolton, daughter of Mr. William B. Bolton, to Mr. Newbold Lawrence Herrick; Grace Church; 4 o'clock.

de Zaldo-de Acosta. — Jan. 19. — Miss Marie de Zaldo, daughter of Mr. Frederic de Zaldo, to Mr. Ricardo M. de Acosta; St. Leo's Church; 3.30 o'clock.

Dixon-Cassatt. — Jan. 11. — Miss Mary Quincy Dixon, daughter of Mr. George Dallas Dixon, to Mr. Gardner Cassatt; St. Mark's Church, Philadelphia.

Drayton-Phillips.—Jan. 17.—Miss Caroline Astor Drayton, daughter of Mr. J. Coleman Drayton, to Mr. William Phillips; St. Bartholomew's Church.

Dunsmoor-Clarke.—Jan. 12.—Miss Bessie Dunsmoor, daughter of Dr. Frederick A. Dunsmoor, to Mr. Homer P. Clarke; Minneapolis.

Hall-Allen.—Jan. 26.—Miss Agnes Stuart Hall, daughter of Mr. William Cornelius Hall, to Mr. Walter Bateman Allen; Church of the Ascension.

Lee-Ladd.—Jan. 15.—Miss Cornelia Lee, daughter of Mr. Charles H. Lee, to Mr. William Ladd; at the home of the bride.

Oelrichs-Thomas. — Jan. 26. — Miss Blanche Oelrichs, daughter of Mr. Charles May Oelrichs, to Mr. Leonard M. Thomas; at the home of the bride.

Slevin-Farrelly.—Jan. 11.—Miss Paula M. Slevin, daughter of Mr. Edward P. Slevin, to Mr. Stephen Valentine Farrelly; Church of St. Paul the Apostle.

INTIMATIONS

Borland.—Mrs. John Borland and Miss Maud Rives Borland are at No. 59 East Fifty-third Street for the winter. Miss Ella Borland is in Europe.

Ladew.—Mrs. Edward R. Ladew will give a dance at the Plaza on January 31 for Miss Elise Ladew.

Mortimer.—Mrs. Richard Mortimer gave a dance on December 30 at her villa, Mortemar, in Tuxedo.

Perkins.—Mr. and Mrs. George W. Perkins entertained a young party at their country house in Riverdale on New Year's eve.

Ronalds.—Mr. and Mrs. Pierre Lorillard Ronalds were at Tuxedo for the New Year.

Rhinelander.—Mr. and Mrs. T. J. Oakley Rhinelander were the guests of Mr. and Mrs. Amory S. Carhart at Tuxedo over New Year's day.

CHARITY ENTERTAINMENTS

Charity Ball. — Jan. 25. — The annual Charity Ball for the benefit of the Nursery and Child's Hospital will be held at the Waldorf-Astoria on Tuesday, January 25.

DANCES

Brown.—A dance was given on Thursday, December 30, by Mrs. G. Hunter Brown for Miss Ursula Brown at Sherry's. Present were: Miss Maude Shepherd, Miss Madeline Borland, Miss Elizabeth Bertron, Miss Justine Barber, Miss Marjorie Curtis, Miss Rosaline Fish, Miss Eleanor Steele, Miss Zelina Clark, Miss Kathryn Motley, Miss Josephine Osborn, Miss Lisa Suydam, Miss Elizabeth Latimer, Miss Madeleine O'Brien, Miss Eleanor Rodewald, Miss Lisa Stillman, Miss Emily Sloane, Miss Freda Pearson, Miss Anita Peabody, Miss Laura Livingston, Miss Catherine Hamersley, Miss Joan Tuckerman, Miss Marjorie Gould, Miss Laura Canfield, Miss Love Godwin, Miss Civilise Alexandre, Miss Caroline Auchincloss, Miss Angelica Brown, Miss Frances Burr, Miss Caro Brown, Miss Ellen Brown, Mr. W. Astor Drayton, Mr. Robert Breese, Mr. Cooper Bryce, Mr. Oliver Bird, Jr., Mr. Lawrence Butler, Mr. Reginald Auchincloss, Mr. Frederic Cruger, Mr. Cecil Barret, Vicomte de Perigny, Mr. A. Eugene Callatin, Mr. Kingsland Macy, Mr. Grafton Pyne, Mr. Reginald Rives, Jr., Mr. Snowden Fahnestock, Mr. Seymour Johnson, Mr. Perry Osborn, Mr. Schuyler Parsons, Jr., Mr. Seth B. French, 2d, Mr. Paul Chapin, Mr. Guy Carey, and Mr. William E. Shepherd.

CORRESPONDENCE

Lakewood, N. J.—Late arrivals: Mr. and Mrs. Elbert F. Baldwin, Mr. and Mrs. Henry S. Kearny, Mr. and Mrs. Lewis B. Stillwell, Mr. and Mrs. Jasper Lynch, Mr. and Mrs. A. E. Whitney, Mr. and Mrs. Arthur B. Claflin, Mr. and Mrs. H. M. Forrest, Mr. and Mrs. F. A. Potts, Dr. and Mrs. Charles L. Lindley, Mr. William Paton, and Mr. David Paton.

Lenox, Mass.—Late arrivals: Mr. and Mrs. Henry Hollister Pease, Mr. and Mrs. Robert Sedgwick, Mr. Henry Sedgwick, Mr. and Mrs. Harris Fahnestock, Mrs. Joseph W. Burden, Miss Leila Burden, Miss Helen Alexandre, Miss Elizabeth Williams, Miss Eleanor Crosby, Miss Nannie Duval, and Mr. Malcolm Douglas Sloane.

FOREIGN TRAVEL

New York.—Arriving Thursday, December 30: Mr. and Mrs. O. M. Babcock, Mrs. A. D. Barton, Mr. H. B. Duncan Clark, Mr. and Mrs. Henry E. Heywood, Mr. Henry H. Howard, the Hon. C. Stanhope, of London, and Mr. F. C. Woodman.

COLORADO OBJECTS

THOSE who contemplate sending the tuberculosis afflicted relative to Colorado should know that this consumptive-ridden State does not at all welcome pilgrims of that class. In a formal address recently Dr. Friedman of Denver, the president of the Colorado State Board of Charities, discussed this topic and stated that the charitable resources of Colorado are totally inadequate to carry the burden of non-resident consumptives, who are unable to provide for themselves.

MUSIC

C=Carnegie. M=Mendelssohn. Cua=Cooper Union Auditorium. Cuh=Cooper Union Hall. Gcp=Grand Central Palace. D-T=Daly's Theatre. H=Hippodrome. N-T=New Theatre. W-A=Waldorf-Astoria.

Maud Allan—Jan. 20, Aft..... C
Boston Symphony Orchestra—Jan. 13, Eve.; Jan. 15, Aft..... C
Cecile Castigner — Piano Recital — Jan. 26, Eve..... M
Mischa Elman—Violin Recital—Jan. 19, Aft. C
Flonzaley Quartette—Jan. 11, Eve.. M
Marguerite Hall—Jan. 19, Eve..... M
Marie Herites—Violin Recital—Jan. 12 ..... M
Kneisel Quartette—Jan. 25, Eve.... M
Liza Lehmann—Jan. 8, Aft..... C
Marum Quartette—Jan. 6, Eve..... Cua
Mr. and Mrs. David Mannes—Violin and Piano Recital—Jan. 16, Eve. Stuyvesant Theatre
Adele Margulies Trio—Jan. 18, Eve. M
New York Philharmonic Society—Jan. 7, Aft.; Jan. 14, Aft.; Jan. 16, Aft.; Jan. 21, Aft.; Jan. 26, Eve.; Jan. 30, Aft..... C
New York Symphony Orchestra—Jan. 23, Aft.; Jan. 30, Aft..... N-T
New York Symphony Orchestra—Jan. 25, Eve..... C

OPERA THIS WEEK

METROPOLITAN

Thursday, Jan. 6—Aida with Destinn, Homer, Sparkes, Slezak, Amato, de Segarola and Bada.

MANHATTAN

Friday, Jan. 7—Griselidis with Garden, Walter-Villa, Duchene, Dalmores and Dufranne.
Saturday, Jan. 8—Matinee: Thais with Garden and Renaud. Night: Il Trovatore with Grippon, D'Alvarez, Zerola and Sammarco.

GOSSIP

NOW that the holidays are over the operatic managers hope for increased audiences and better times generally. Oscar Hammerstein, in particular, has been downcast because of the disappointment caused by the illness of Tetrazzini, who was unable to appear in Pittsburg and Cincinnati after the houses had been sold out. At least it was called illness, although the daily newspapers have hinted that it was not so much this that kept the soprano from singing as an old-fashioned row, with Mary Garden, whose retorts almost gave her hysterics. Both Garden and Tetrazzini—as well as the Manhattan management—deny that there is any truth in the statements of disagreements, and say that Garden did not leave the hotel in Pittsburg, at which she and Tetrazzini were stopping, on account of altercation occasioned by the Pittsburg critics, but whether or not there was trouble between the two prima donnas the fact remains that the Manhattan received a vigorous blow.

"Elektra"—Richard Strauss' latest opera—is soon to be given for the first time in America, and although the modest price of ten dollars will be asked for seats on the main floor of the Manhattan, as the director of this organization has the exclusive rights in this country to the much-discussed work, it seems probable that the house will be sold out.

On the night of the premier (Tuesday, January 25), Mme. Mazarin will sing the title rôle, and thereafter will alternate with Mme. Grippon, but it is possible that later on another soprano will be brought from Europe for the part. The cast complete follows: Elektra, Mme. Mazarin; Chrysothemis, Mme. Grippon; Klytemnestra, Mme. Dorin; Aegisthus, M. Dalmores; Orestes, M. Huberdeau; Foster Father of Aegisthus, M. Vallier; a Young Servant, M. Venturini; an Old Servant, M. Scott; the Confidante, Mlle. Desmond; Overseer of the Servants, Mlle. Johnston; Trainbearer, Mlle. Soyer. The rôle of First Serving Woman, Mlle. Gentle; Second Serving Woman, Mlle. Severina; Third Serving Woman, Mlle. Vicarino; Fourth Serving Woman, Mlle. Walter-Villa; Fifth Serving Woman, Mme. Duchene; Musical Director, M. Henriquez de la Fuente; Stage Director, M. Jacques Coini.

"Griselidis," a Massenet opera (to be spoken of in another issue), received its first presentation in America a few evenings ago at the Manhattan, and when these two works have been produced the Manhattan will have shown the way to its rival, the Metropolitan, in so far as new productions are concerned. Indeed, although the older institution announced at the beginning of the season that it would make a number of American first-time productions, none have yet appeared. There have been several important revivals—"Orfeo," "Otello," and "La Gioconda" leading—but as yet there are no signs of Humperdinck's "Koenigskinder," "Goldmark's "Cricket on the Hearth," and the other bits of fresh operatic material promised, and with the season nearly half over it seems about time for something more than revivals, even though they are elaborate, and to a certain extent interesting.

Gluck's "Orfeo," which was recently dug out of the opera storehouse, and given at the Metropolitan for the first time in fourteen years, made a deep impression from a pictorial standpoint. The settings were the finest the stage has ever seen; the singing of Homer, as Orpheus, was a triumph for this popular contralto, and the conducting of Toscanini was so good that the thinness of the score occasionally took on color. Gadski was not the best Eurydice imaginable, her voice being too dramatic, and her action too set, for the best results, but the production, as a whole, created a deep impression, and will be given frequently for the rest of this season at least.

CONCERTS

THE last historical and Beethoven concerts (given December 29 and 31 in Carnegie Hall by the Philharmonic Society, under Gustav Mahler's direction, and with Maud Powell as soloist), made excellent impressions. The programmes were admirably played, and Mr. Mahler showed that it is possible to do much with new orchestral material in a few months. Before the season is out the Philharmonic will be well on the road to the standard which all symphony orchestras are endeavoring to attain. Miss Powell played with artistic finish, a good tone and the technical facility of a virtuoso.

The New York Symphony Orchestra, under Walter Damrosch, which is not now being heard to the best possible advantage at the New Theatre, in its last two concerts presented Chadwick's Sinfonietta in D major, Strauss' Serenade for wind instruments and the same composer's "Don Juan," as well as the Third Schumann symphony in E flat and Goldmark's Scherzo op. 45. On both occasions Mme. Carreño played Grieg's concerto in A minor pianoforte. Mme. Carreño is not over temperamental, but she has power and technic in abundance.

VOGUE POINTS

FOR those who wish to avoid the bulk of the usual, heavy-knitted sweater, a style made of light, warm material will be especially suitable. One of Scotch wool, is gossamer-like in weight and at the same time so closely woven that it acts as a shield against the wind. In white it is sold at $5.25. Fastening down the front by means of neat, white bone buttons, it is easy to slip on for golf or winter sports. Patch pockets designed for golf balls, score card and other sporting paraphernalia, are set on either side of the front below the waist. Another good point is its fitted lines at the waist, so that not only are the graceful lines of the figure retained, but a coat may be worn over it in bitter weather.

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ART INTERESTS

EXHIBITIONS NOW ON

New York. Fine Arts Galleries. Winter exhibition of the National Academy of design. Until January 9.

Knoedler's. Works by S. Aston Knight. Until January 8.

Madison Art Gallery. Paintings by well-known American artists. Until January 12.

Branders'. Pictures by George Inness, Jr.

Cottier's. Oriental porcelains and Wedgwood.

Montoss'. Pictures by Willard L. Metcalf. Until January 15.

Kleinberger's. Important collection of Dutch and Flemish old masters. Until February 1.

Ehrich's. Special exhibition of Dutch pictures of the seventeenth century.

Tooth's. Miniatures by Alyn Williams, and portrait drawings by Hugh Nicholson.

Scott and Fowles. Portraits by Louis Betts.

Lenox Library. Collection of book-plates and mezzotints in color by E. G. Stevenson.

Astor Library. Illustrations of iron work of the Louis XV and XVI periods.

Brooklyn. Handicrafter's Club. Collection of Laura Osgood pottery. Until January 10.

Chicago. Art Institute. Annual of paintings by artists of Chicago and vicinity. January 4 to 30.

Providence. Art Club. Paintings of Holland, Paris, Brittany and Venice, by C. Arnold Slade, of Paris. Until January 9.

Washington. Congressional Library. Collection of etchings presented to this country by the Italian Government.

EXHIBITIONS TO COME

New York. Fine Art Galleries. Twenty-fourth annual of the Architectural League of New York. January 29 to February 19.

Knoedler's. Eleventh annual of the American Society of Miniature Painters. January 15 to 29. Exhibits received only on January 8.

Montross'. Pictures by Edward J. Steichen; January 17 to 29.

Fine Arts Gallery. Twenty-fifth annual of the Architectural League of New York. January 30 to February 19. Exhibits received January 13 and 14.

Baltimore. Maryland Institute. Sixteenth annual of the Baltimore Water Color Club. January 11 to 29.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. April 28 to June 30.

Philadelphia. Pennsylvania Academy of Fine Arts. One hundred and fifth annual of oil paintings and sculpture. January 23 to March 20.

Springfield. Gill's Art Gallery. Thirty-third annual of oil paintings. January 24 to February 22. Works collected January 7 and 8.

AUCTION SALES

New York. Mendelssohn Hall. Paintings of the Barbizon school, collected by the late Theron R. Butler of New York. January 7, 8 P. M.

American Art Galleries. Rare antique Chinese and Japanese art objects. January 7 and 8, at 2.30 P. M.

GOSSIP

THE trustees of the Metropolitan Museum of Art purchased last week for $7,000 Sargeant Kendall's picture, entitled "Psyche," which is now being shown at the Winter Exhibition of the National Academy of Design. It is an excellent example of this artist's work, depicting a dainty little girl, with gauzy wings, and slightly draped in gauze, seated in a big chain. The painting was bought from the income of the George A. Hearn fund, and will form part of the museum's collection of American paintings, to which also will be added (by the gift of an American collector) "The Opalescent River," by Gardner Symons, which was awarded the Carnegie prize at the academy's current exhibition.

What with these paintings, and Mrs. Russell Sage's gift, the musuem is rapidly increasing its American art collections. The Sage gift formed the major part of the collection of American furniture shown at the Hudson-Fulton exhibition, and the trustees are exceedingly glad to have it, as the museum's permanent collection of decorative household art is comparatively small, and early American objects are difficult to obtain. One of the most curious things in the collection, which consists of 650 pieces, is a crudely made table, 146½ feet long (said to be the oldest American table known), with a trencher, eight plates, a bowl and spoon, all of wood.

For the first time in many years there was opened at the Brander Gallery, about the 1st of January, a comprehensive exhibition of paintings by George Inness, Jr. While one or two works by Mr. Inness are usually to be found at most of the large exhibitions, it has been a long time since the public has had a chance to see a number of his pictures simultaneously, and the show is one of the most interesting "one man" events of the season.

An interesting portrait of Joseph Jefferson, as Rip Van Winkle, has just been presented to the New Theatre, in New York, by Mr. Otto H. Kahn. The painting, which is by Mr. Jefferson and Eugene Schmidt, and which shows Rip entering the enchanted region of the gnomes, was made in 1895, and presented by Jefferson to Sir Henry Irving, with the following inscription: "I go to meet my King."

By the will of the late George Salting, an eccentric art connoisseur, who died recently in London, all his art treasures were left to the British nation. He had spent most of his life in gathering paintings and art objects, and it is estimated that his collection is worth $20,000,000.

The first sale of importance by the American Art Association, for 1910, will be that of the collection of paintings gathered by the late Theron R. Butler, of New York, which will take place at Mendelssohn Hall on the evening of January 7. The collection is particularly rich in paintings of the Barbizon school, and of it an illustrated catalogue de luxe, limited to 125 copies, and sold for $15 a copy, has been prepared.

Following this, and also under the direction of Mr. Thomas E. Kirby, there will be a sale of the remarkable collection of works of art belonging to the late James Henry Smith, and this will be followed in February by the second sale of the collection of paintings formed by the late F. S. Henry, of Philadelphia, which includes twenty-one paintings by the "Men of 1830." It will be recalled that at the first Henry sale in 1907, at which a total of $352,800 was realized, the record price of $65,000 was obtained for Troyon's picture entitled "La Retour de La Ferme."

The art world and public generally were very greatly shocked to learn of the sudden death of Frederic Remington, on December 26. Mr. Remington, who was only forty-eight years old, always appeared to be in robust health, and therefore it was hard for his many friends and admirers to believe that he had succumbed to an attack of appendicitis. He was born in Canton, New York, in 1861, and from his boyhood showed a great fondness for drawing. But he did not take up artistic work seriously until nearly thirty, when he wrote and illustrated some magazine articles on Western life, which at once brought his work to public notice. Since then his paintings of cowboys, soldiers on the Western plains, and the general life of the Far West have become world-famed, particularly remarkable being his pictures of horses, which he depicted with almost photographic exactness. In recent years he took up sculpture, and was as successful in this as in his paintings. Among his best known works are a small bronze, called "The Bucking Bronco" and the paintings, "The Chieftain," "Trailing Texas Cattle," "Shadows at the Water Hole," "Coming to Call," and "Downing the Nigh Leader." One of his most recent pictures, called "Fired On," was recently purchased by Mr. Evans for the collection he is giving to the National Museum at Washington.

ANSWERS TO CORRESPONDENTS

FEES

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